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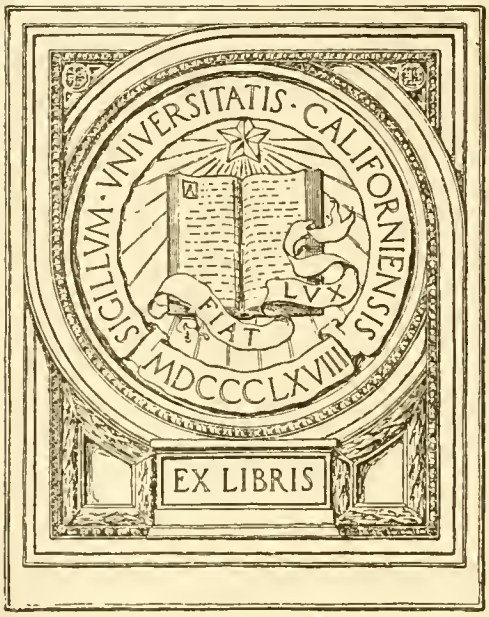
CATALOGUE OF AN UNIQUE COLLECTION OF GREEK AND ROMAN MARBLES, IMPORTANT GOTHIC SCULPTURES, PRIMITIVE PAINTINGS, CERAMICS, TAPESTRIES AND ANCIENT RUGS, INCLUDING TWO MONUMENTAL ALTARS AND A GREEK ICONOSTAS, COMING FROM HISTORICAL COLLECTIONS AND GATHERED IN ENGLAND, FRANCE, AUSTRIA, ITALY AND THE LEVANT BY A WELL-KNOWN EUROPEAN CONNOISSEUR DURING MANY YEARS OF DISCRIMINATING COLLECTING.

THE ENTIRE COLLECTION OF 824 OBJECTS TO BE SOLD AT PUBLIC AUCTION AT THE ANDERSON GALLERIES, 489 PARK AVENUE, NEW YORK CITY, ON JANUARY TWENTY-SIXTH TO TWENTY-NINTH [1921], INCLUSIVE. THE PUBLIC EXHIBITION OF THE COLLECTION OPENS ON WEDNESDAY, JANUARY NINETEENTH. [HOURS 9—6; SUNDAYS 1—5.]

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



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146548

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THE COLLECTION CONTAINS WORKS OF ART FROM THE FOLLOWING FAMOUS EUROPEAN COLLECTIONS:

THE COLLECTION OF LORD FRANCIS PELHAM CLINTON HOPE, FORMERLY AT DEEPDENE, DORKING, ENGLAND.

THE COLLECTION OF LORD SWANSEA, SWANSEA, WALES.

THE COLLECTION OF THE WELL-KNOWN CONNOISSEUR, M. ALPHONSE KANN, PARIS.

THE COLLECTION OF MR. H. SATZKA, LATE ARCHITECT OF THE AUSTRIAN GOVERNMENT, VIENNA.

THE COLLECTION OF THE LATE CESARE DETTI, ROME.

THE COLLECTION OF THE LATE SIR HUGH LANE.

THE COLLECTION OF SIR EDMUND BACKHOUSE, BART.

THE COLLECTION OF COMMENDATORE STETTINER, ROME.

THE COLLECTION OF HIS GRACE, THE DUKE OF HAMILTON, ETC., ETC.

146548

INTRODUCTORY NOTICE

THE Anderson Galleries present to the art lovers of New York a collection that is unique in its scope, and unique in the artistic tendencies which it represents.

We are used to being surrounded by works of art that merely flatter our eye and mind by soft, mellow colors, graceful line and pleasing subjects. Here is a collection that arouses our feeling for great and elevated beauty. These objects seem to have no relation to our present "de luxe" civilization, and yet they respond to a higher yearning in our nature, and give it full satisfaction. The great beauty of ancient Greek and Roman sculpture, the spiritual austerity of Gothic wood carvings, the primitive directness of mediæval pottery from the Orient, and the deep mysticism of Chinese pictorial art, belong to our life and must continue to belong to it more and more.

This may seem a contradiction, but it is not. The actual presence of these fine Greek and Roman marbles ought to create among us the same stir that the discoveries of Pompeii created in the cultured nobility of the 18th century. Ancient classic beauty seems to be irreconcilable with the graceful rococo, and yet we see aristocrats like Count Caylus in France, and Sir William Hamilton and Lord Francis Hope in England, devote their lives to ancient art with the same profound devotion as did the austere Winkelmann. Gradually the spiritual power of the antique asserts itself more and more in the art of the 18th century: Boucher and Fragonard are followed by Prud'hon and David; the achievement of Flaxman and Blake is the expression of the same classic spirit in England.

At the present time we feel a similar reaction under the influence of classic and primitive art. We recognize that the early Greek,

the primitive Chinese and Indian, the early mediæval art, convey the same message which modern artists strive to express in their own language. And so we find similarities between Cézanne's canvases and Chinese painting, between Maillol's work and primitive Greek art. This great awakening to the power of primitive and antique art found its first exponents in Europe and later many fervent followers in this country. The late Charles L. Freer of Detroit and the late Harvey E. Wetzel from Boston have left to Washington and to the Boston Museum of Fine Arts their artistic legacy with the teaching it conveys, while the activity of the greater museums in this country, and of many art lovers, shows that this spirit is more alive than ever.

The present collection has been gathered with the same keen sense of great and spiritual art. It was formed by continuous effort during years of travel and study. In order to secure these objects it was necessary to watch the salesrooms of Paris and London as well as the excavation fields of Persia. Such a collection could only be acquired by a man with a wide acquaintance among the most famous European connoisseurs and artists. The acquisition of a collection of Gothic sculptures was only possible under the pressure of recent political events; vestments, hangings and the large Greek iconostas come from the Christian sanctuaries of the Near East.

The collection of about fifty Greek and Roman sculptures seems in itself an almost incredible achievement. However, it is even more astonishing that the present collection includes pieces from the famous collection of Thomas Hope, which was formed between the years 1790 and 1810, and which created a new movement in art when this leading archæologist reproduced them in his "Household Furniture and Interior Decoration" in 1807. The Hope Collection itself goes back in part to the great collection of Sir William Hamilton, who in the second half of the 18th century was British Minister at the Court of Naples. Number 788 of the present sale was acquired by the ancestors of Lord Hope from the well-known archæologist Millingen about 1824 and is reproduced in Millingen's "Unedited Monuments," Volume II, Plate 11.

The different sculptures and potteries represent the most diverse phases of classic art. Archaic art is represented by a fine series of Corinthian vases, some of them from the Lord Francis Hope Collection, an elegant kylix from the Lord Swansea Collection [477] and a charming archaic Tanagra statuette of the 6th century from the

Alessandro Giandola Collection [749]. The Hellenistic period is represented by a beautiful torso of a youth, probably a Hermes, which was formerly in the Simonetti Collection and is reproduced in Bruckmann's "Einzelaufnahmen Antiker Sculpturen" [797]. This beautiful sculpture is a masterpiece of the first rank. The charm of the school of Alexandria, where at the time of the Lagides a cosmopolitan gay life flourished, finds a most charming expression in a delightful torso of Venus in which the sensuality of the Orient hides behind the purity of Greek forms [795]. From the same period dates the over life size statue of Paris, formerly in the collection of the Duke of Hamilton, Hamilton Palace, London [798]. The figure of a ram is an astounding specimen of the Roman early Imperial period and was excavated in the neighborhood of Naples [792]. There is also a beautiful statue of a young woman veiled in wide, flowing draperies that belongs to the same period of Roman art [791]. Perhaps the most poetic work of the entire series of sculptures is the graceful statue of a young woman, which dates from the period of the Antonines [799]. It is a last flower in the garden of antique beauty and combines strange simplification of form with an extraordinarily beautiful and life-like expression of the head. It is the last smile of the antique world, that continues smiling to us over a period of 2,000 years.

A very important marble sarcophagus, also from the Giandola Collection, transplants us into the rising world of early Christianity [796]. The angels holding the laurel garlands on both sides of the sarcophagus cannot quite conceal that in a former existence they were amorini. The austere heads of the Virgin and saints predict the solemnity of Byzantine art.

For decades European connoisseurs have been collecting the works of mediæval, Romanesque and Gothic art that had its cradle in Germany and France. The works of these periods aspire not so much to formal beauty as to the expression of a religious and spiritual ideal. Death and suffering are not painful incidents of earthly life. They become symbols of the ideal, and pity and redemption idealize the expression of suffering that is only a transitory state. It is from this point of view that we must approach mediæval art. But although there is this fundamental unity of idea, the evolution of mediæval art in the different European countries is of infinite variety, according to the varied temperaments involved. A sweet mysticism lives in the delightful Madonna of the School of Champagne, formerly in the

Alphonse Kann Collection in Paris [665]. It shows the delicate workmanship and the softly flowing lines of draperies characteristic of the 14th century. German art of the 15th century is entirely different. It is rough and expressive in its main outlines. The German technique of wood carving called for dramatic and energetic strokes, at times giving the characteristics in passionate exaggeration. At the same time, there is unconsciously an interesting realistic reflection of every day life. The statue of St. John, formerly in the Satzka Collection in Vienna, is a characteristic example [657]. The saint represented may well be the shoemaker or carpenter living next door to the artist, and his expression combines sullen energy with small town narrowness. But strange mentalities also spring up in such surroundings. The flower of mysticism often grows in barren soil and the austerity of the prophet in the desert finds itself well expressed in the features of this mediæval German craftsman.

The group of God the Father holding the crucified Christ is in quite a different spirit [648]. It is broad and positive in conception. The large sweeping folds as well as the detail of the form are expressed with an admirable sense of rhythm. But this is a typical Northern rhythm, not at all the harmony of the Italian Renaissance. There is an element of modern Cubism hidden in this remarkable work. A Southern German Virgin and Child, in its beautiful old polychromy, shows another slightly later evolution of Southern German Gothic art [661].

It is strange to see how this spirit of Gothic art remains alive in the German art of the 16th and even of the 17th century. Two copper-gilt monstrances of the second half of the 16th century are hardly touched by the spirit of the Renaissance [717, 718], and even the sculptures on the two monumental altars from Southern Tyrol are still full of the spirit of Gothic art [781, 782]. Mr. Satzka was able to secure the two altars on account of his position with the Austrian Government, and only present political conditions made it possible to remove them to this country. These important pieces would be a wonderful architectonic adornment for a mansion constructed in the Italian Renaissance or the Spanish Colonial style.

The Northern Schools are also represented by a few excellent paintings from the 15th and 16th centuries. A triptych [681] by the Master of the Death of the Virgin, Joos Van Cleef, shows an interesting transition from the Gothic spirit of the art of Rogier van der Weyden and Memling to that of the Northern Renaissance. An-

other painting by Lucas Cranach [682] shows the depth of psychological penetration which distinguishes the work of this great artist from that of his followers.

The evolution of art in Italy is more familiar to us. A strange and characteristic work is the wonderful Crucifixus, attributed to Gaggino [670], which is a beautiful and idealistic representation of the Saviour. Representations of the crucifixion generally show a realistic expression of suffering. This work, on the contrary, aims only at expressing the joy of the supreme sacrifice of the Redeemer. Fine primitive paintings of the Italian School, an excellent 15th century pottery plate from the Alphonse Kann Collection [716], Paris, give a further illustration of the art of the Quattrocento, while the High Renaissance is represented by an interesting Madonna with saints, by a follower of Niccolo Palmezzano [674].

Remarkable in the present collection are three important architectonic ensembles, which ought to be a valuable acquisition for a large mansion in the Italian or Spanish styles of the 16th and 17th centuries. We have already mentioned the two important altars, each about 17 feet high. One of these altars was erected to ward off the plague. Still more astonishing and even rarer is the large gilt wood iconostas from a Greek church in Cyprus [783]. The iconostas in the Greek and Russian churches separates the sanctuary from the room reserved for the worshippers. It shows a profusion of sculptures in which the antique Byzantine spirit still survives. This profusion of glittering gold must have been in wonderful contrast to the simplicity of the white-washed walls of the Oriental church in which it was erected and a skillful architect would certainly be able to use it to equal advantage in a modern construction.

This important iconostas is not the only piece coming from Christian sanctuaries in the East. There are also a number of Syrian and Armenian vestments, and particularly remarkable is a large hanging from an Armenian church with the representation of scenes from the life of Christ [801].

These Oriental church treasures are more than equalled by other discoveries from the Near East. There is a beautiful series of Persian potteries covering practically the entire history of pottery in the Near East. Three huge monumental jars would be a marvellous decoration for a magnificent hall in Oriental or Italian style [778-780].

But there is a particularly interesting Near Eastern feature in

the collection—the series of Samarra pottery [531-546]. The Bulletin of the Metropolitan Museum of Art for September, 1920, points out the importance of these early wares in the history of the ceramics of the Near East, about which a publication by Mr. Pezard is just out. These Samarra potteries were first discovered by Professor F. Sarre, who wrote two extremely interesting studies about this new type of pottery in the scientific magazine "The Islam," Volume V, 1914, and in the Bulletins of the Berlin Museum, Volume 35, page 46, where he gives the surprising proof of the close connection between these Near Eastern wares of the 9th century and the Chinese potteries of the Tang period. The beautiful potting in a dense clay approaching stoneware, the bold primitive design of the sgraffito and painted patterns, the depth of the rare olive and ruby lustres, is represented by excellent examples in the collection. It is the first time that these potteries have been offered at public sale in this country and also, as far as we know, in Europe. The beautiful series offers a rare opportunity for museums and collectors in this country. Recently an important specimen of this type passed into the Louvre Museum in Paris; the Metropolitan Museum possesses a few choice specimens, while Professor Sarre had to deliver the results of his own excavations in Samarra to the Museum in Constantinople. The most remarkable piece in our collection is a lustre plate with the representation of a camel. This plate may be assigned to the 9th century.

The relation between Near Eastern and Far Eastern ceramics is illustrated by an interesting series of Chinese celadon pieces which were excavated in Persia. There is also a beautiful celadon vase of the Sung period with lotus decoration in relief, which may be compared in quality with the finest Persian specimens of the collection [725]. Otherwise, the Far East is represented by several Chinese paintings of the Sung and early Ming periods, which are a deep interpretation of the philosophy of nature of the Far East. Some of them come from the collection of the famous connoisseur Sir Hugh Lane, while an interesting makemono comes from the collection of Sir Edmund Backhouse, Bart., who for years lived in the service of the Chinese Government in Pekin. One of the surprises of the collection is a large painting by Shogetsu, one of the great Japanese artists of the 17th century. It represents the "Lord Tiger"; rarely have the power and cruelty of a ferocious animal found a better interpretation [610]. A series of fine Japanese screens completes the Far Eastern ensemble.

American collectors have always been very fond of textiles on account of their decorative value. The present collection contains several excellent specimens, among them, and particularly notable, a 16th century tapestry representing a landscape with lions attacking a horse [805]. We have already mentioned the important hanging from an Armenian church. Furthermore remarkable is a beautiful brocade with the representation of a prayer niche which was woven in the 16th century, probably in Syria [800]. This brocade is particularly interesting because its pattern formed the model of the Asia Minor prayer rugs from which the Kulah and Giordes types were derived.

Among the Oriental rugs are several beautiful pieces of the 16th century, especially an immense Uschak rug, measuring 22 ft. 6 in. x 12 ft. 3 in., which comes from a mosque in Asia Minor [816]. There is also a very fine Kuba rug of the 17th century, with a bold pattern of conventionalized peonies which evokes the strength of the primitive Armenian rugs which are ascribed by Martin in his "History of Oriental Carpets" to the 13th century, although they were probably woven at a later date [824].

A Persian garden rug of the late 17th or early 18th century recalls to us the memory of the famous rug of the Winter Palace of the Sassanian king Khosrau [823]. When the royal capital at Ktesiphon was conquered by the invading Mohammedan hordes, this beautiful carpet, embroidered in gold, pearls and precious stones, bewildered the invaders by its beauty. It represented an Oriental formal garden in the beauty of spring with flowers and fresh leaves, with ponds and shadowy pathways. This masterpiece was destroyed, as the Arab historians relate. It was cut to pieces and distributed as booty to the chiefs of the Arab army, but its memory survived among Persian rug weavers. Besides the present rug, there is a beautiful specimen in the Metropolitan Museum of a Persian garden rug in which a formal garden, with its long straight canals and its flower beds and blossoming shrubs and trees, is represented. The casual onlooker may walk carelessly over this superb rug, which conveys to the lover of the Orient a subtle message of beauty. These long rows of woolen knots, made by skillful hands in an Eastern workshop, evoke the magic of the Persian spring with its clear sky and gay flowers, whose charm Omar Khayyám, Hafiz and the other great poets of Iran never weary of praising.

R. M. RIEFSTAHL, PH.D.

ORDER OF SALE

SALE WEDNESDAY AFTERNOON, JANUARY TWENTY-SIXTH

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TWO IMPORTANT ALTARS AND A COMPLETE ICONOSTAS	781–783
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IMPORTANT SERIES OF ORIENTAL RUGS	810–824

SALE WEDNESDAY AFTERNOON, JANUARY 26TH
AT TWO-THIRTY O'CLOCK

FIRST SESSION
LOTS 1-151

BYZANTINE AND OTHER CARVED WOOD PANELS
LOTS 1-26

1 MISCELLANEOUS GILT WOOD CARVINGS
ORIENT, 17TH-18TH CENTURY
About twenty pieces. (Sold as is.)

2 CARVED AND GILT WOOD MIRROR FRAME
TURKEY, 18TH CENTURY
Influence of European baroque style. Red and gold. (Sold as is.) *Height, 4 feet 2 inches; width 25 inches.*

3 FIVE WOODEN MOULDINGS
Red and gold. (Sold as is.) *Length about 10 feet (entire).*

4 TWO FRAMES AND ONE DOOR PANEL
(a) Venetian mirror frame. Lacquered with charming floral ornaments. 18th century.
(b) Mirror frame. Turkish, early 19th century.
(c) Door panel. Gilt and lacquered wood. Turkish rococo style, early 18th century. (Sold as is.)
Size, not over 4 feet by 2 feet.

5 EIGHT BYZANTINE CARVED AND GILT WOOD COLUMNS GREEK, 15TH-16TH CENTURY
More or less complete. Shafts, three capitals. Beautiful carving with traces of old polychromy. (Sold as is.)
Height, not exceeding 31 inches.

6 FOUR CARVED AND GILT WOOD ORNAMENTS
GREEK, 16TH CENTURY
Same set as the preceding. (Sold as is.)
Width, 20, 20, 10½ and 10½ inches.

7 FOUR CARVED AND GILT WOOD ORNAMENTS

GREEK, 16TH CENTURY

Curved, rectangular shape. Openwork carving of acanthus motives. (Sold as is.) *Width, 2 feet each.*

8 EIGHT CARVED AND GILT WOOD COLUMNS

GREEK, 16TH CENTURY

(Sold as is.) *Average length, 17 inches.*

9 FIVE CARVED AND GILT WOOD COLUMNS

GREEK, 16TH CENTURY AND LATER

(Sold as is.) *Length, not over 22 inches.*

10 CARVED AND GILT WOODEN PANEL

GREEK, 16TH CENTURY

Byzantine vases and arabesque flowers. (Sold as is.)
Length, about 6 feet.

11 THREE GILT WOOD ROUND ORNAMENTS

GREEK, 16TH CENTURY AND LATER

Richly carved with fruit, flowers, etc. (Sold as is.)
Diameter, not over 18 inches.

12 FRIEZE OF CARVED AND GILT WOOD

GREEK, 16TH CENTURY

Parts of a very fine frieze; gold, green and red. Decoration of Byzantine flower vases. (Sold as is.)

13 THREE PIECES OF CARVED WOOD

GREEK, 16TH CENTURY

Two parts of a frieze, one arched doorway. Beautiful carving of Byzantine acanthus scrolls, flying angels, birds, etc. (Sold as is.) *Length, not over 32 inches.*

14 CONICAL DOME IN GILT AND CARVED WOOD

GREEK, 17TH-18TH CENTURY

Height, 17 inches.

15 SIX PANELS OF CARVED AND GILT WOOD

GREEK, 17TH-18TH CENTURY

Floral and ribbon pattern. (Sold as is.)

16 TWO CARVED WOODEN FRIEZE PANELS
GREEK, 16TH CENTURY
Beautiful carving in Byzantine style in green, red and gold. (Sold as is.) *Length, about 10½ feet.*

17 DIVERSE FRIEZES AND MOULDINGS
GREEK, 16TH CENTURY AND LATER
Six pieces, richly carved, gilt and polychrome. (Sold as is.)

18 PART OF A CARVED AND GILT WOOD FRIEZE
GREEK, 15TH-16TH CENTURY
Very fine acanthus friezes in Byzantine style. (Sold as is.)
Length, about 5 feet.

19 TWO ALTAR ORNAMENTS GREEK, 17TH CENTURY
Carved and gilt wood. A medallion with winged angel's head on a tripod base. (Sold as is.) *Height, 32 inches.*

20 THREE CARVED AND GILT WOOD OVERDOOR ORNAMENTS ORIENT, 17TH-19TH CENTURY
(Sold as is.) *Width, not over 3½ feet.*

21 TOP OF GILT WOOD CANOPY TURKISH, 18TH CENTURY
Acanthus panel decoration. (Sold as is.) *Diameter, 20 inches.*

22 THREE CARVED AND GILT WOOD ORNAMENTS
GREEK, 17TH CENTURY
Decorated with Byzantine eagle and dolphin. (Sold as is.)
Width, not over 31 inches.

23 THREE CARVED WOODEN PANELS
(a) and (b) Greek, 17th century. Angels' heads.
(c) Turkish, 18th century. (Sold as is.)
Width, not over 35 inches.

24 TWO CARVED AND GILT WOOD DOORWAYS
GREEK, 16TH CENTURY
Beautiful Byzantine vase and arabesque carving. Fine old polychromy. Gold, red and green. (Sold as is.)
Width, 26 and 35 inches.

25 CARVED AND GILT WOOD PULPIT

GREEK, 17TH-18TH CENTURY

Semi-octagonal shape. Four arches with floral ornamentation supported by elaborately carved and gilt wood columns. Base with floral scrolls. (Sold as is.) *Height, 3 feet 10 inches.*

26 ARCADED RAILING OF AN ICONOSTAS

GREEK, 15TH-16TH CENTURY

Fourteen arcades. In three pieces. Beautifully carved and gilt wood; angels' heads in the niches. (Sold as is.)

CAUCASIAN PEASANT POTTERY

LOTS 27-33

27 TWO LARGE POTTERY DISHES

CAUCASUS, 18TH CENTURY

Well balanced, conventionalized floral designs in terra cotta, green and yellow on a dark reddish brown background. *Diameter, 13 and 13½ inches.*

28 TWO LARGE POTTERY DISHES

CAUCASUS, 18TH CENTURY

Decoration of effectively contrasting conventionalized floral motives in well harmonized tones of terra cotta, yellow and blue. *Diameter, 13 and 13¾ inches.*

29 TWO LARGE POTTERY DISHES

CAUCASUS, 18TH CENTURY

Same type as the preceding, but with lightly scalloped edge. *Diameter, 12¾ and 13¾ inches.*

30 TWO LARGE POTTERY DISHES

CAUCASUS, 18TH CENTURY

One with realistic flower decoration, the other with conventionalized design. Harmonization of yellow, green, terra cotta and white. *Diameter, 13 and 12½ inches.*

31 LARGE POTTERY DISH CAUCASUS, 18TH CENTURY

Eight lobed floral rosace, enclosing a smaller central rosace. Vivid coloring, accented by white. *Diameter, 13½ inches.*

32 TWO LARGE POTTERY DISHES

CAUCASUS, 18TH CENTURY

Striking conventionalized floral designs in harmonization of green, yellow and terra cotta. *Diameter, 13 and 13½ inches.*

33 TWO LARGE POTTERY DISHES

CAUCASUS, 18TH CENTURY

Brilliantly colored peasant ware with vigorously conventionalized floral motives surrounding a central rosace. Color harmony of yellow, blue, terra cotta and green.

Diameter, 13¼ and 14 inches.

PERSIAN POTTERY FROM KASHAN, BLACK AND WHITE

LOTS 34-42

34 POTTERY JAR — PERSIA, 18TH CENTURY

Kashan ware. Cream color, with underglaze decoration of blue floral motives. *Height, 9¾ inches.*

35 POTTERY JAR — PERSIA, 18TH CENTURY

Kashan ware. Golden brown, with underglaze decoration in blue of floral motives. *Height, 10¼ inches.*

36 POTTERY JAR — PERSIA, 17TH-18TH CENTURY

Kashan ware. Yellowish brown with blue floral decoration under the glaze. *Height, 11 inches.*

37 POTTERY JAR — PERSIA, 18TH CENTURY

Kashan ware. Cream color with underglaze decoration of floral motives in blue. The greater part of the jar covered with slight corrugations, due to misfiring. *Height, 11½ inches.*

38 POTTERY JAR — PERSIA, 18TH CENTURY

Kashan ware. Light brown, with underglaze decoration in blue showing a wide band of conventionalized leaf ornament. *Height, 11 inches.*

39 LARGE POTTERY JAR — PERSIA, 18TH CENTURY

Kashan ware. Ovoid, with low circular neck. Cream colored glaze, with blue underglaze decoration of varied flower and leaf motives. *Height, 14½ inches.*

40 LARGE POTTERY JAR PERSIA, 17TH-18TH CENTURY
Kashan ware. Turquoise blue, with underglaze decoration of degenerated flower and leaf forms in black.
Height, 11¼ inches.

41 POTTERY JAR PERSIA, 17TH-18TH CENTURY
Kashan ware. Amusing design, showing adaptation of Chinese cloud and pagoda motives. Cream color glaze; blue and black underglaze decoration. *Height, 11½ inches.*

42 POTTERY JAR PERSIA, 17TH-18TH CENTURY
Kashan ware. Ovoid body with short neck. White, with underglaze decoration of floral and linear motives in blue.
Height, 14½ inches.

CHINESE CELADON PORCELAIN, EXCAVATED OR FOUND IN PERSIA

LOTS 43-51

Oriental superstition believes that celadon wares neutralize any poison contained in them. They were therefore much in use in the Near East, particularly at the courts of the princes. They were exported from China as early as the Sung period; they are found together with Rhages and Fostat pottery of the 12th-13th centuries, and in the porcelain collection of the late Sultan Abdul Hamid there were about 3,000 pieces of this ware from the Ming period.

43 LARGE SIZE CELADON PORCELAIN DISH
CHINA, EARLY MING PERIOD
Found in Persia. The sides with delicately incised decoration of sweeping peony scroll work. The bottom with large circular medallion of rosaces in diaper pattern. *Diameter, 19½ inches.*

44 CELADON PORCELAIN BOWL
CHINA, EARLY MING PERIOD
Found in Persia. Fine potting; the sides with very skillfully executed lotus and cloud design. (Slight repair.)
Height, 2¾ inches; diameter, 8 inches.

45 CELADON PORCELAIN DISH

CHINA, EARLY MING PERIOD

The bottom with graceful underglaze decoration of peony leaves; the sides closely fluted design. *Diameter, 11½ inches.*

46 SMALL CELADON PORCELAIN DISH

CHINA, SUNG PERIOD

Excavated in Persia. The inside with elaborate many petalled rosace decoration. (Repaired.) *Diameter, 8¼ inches.*

47 CELADON PORCELAIN DISH CHINA, SUNG PERIOD

Excavated in Persia. Heavy porcelain. Fluted sides; the bottom with delicately executed peony medallion.

Height, 2¾ inches; diameter, 13¼ inches.

48 CELADON PORCELAIN DISH

CHINA, EARLY MING PERIOD

Found in Persia. The low sides decorated with a frieze of peony leaf and flower decoration in very fine and detailed technique. (Repaired.)

Height, 2 inches; diameter, 10½ inches.

49 CELADON PORCELAIN DISH

CHINA, EARLY MING PERIOD

Excavated in Persia. Heavy porcelain. Scalloped rim; fluted sides. The bottom with decoration of a single lotus flower. (Repaired.) *Height, 2 inches; diameter, 10¼ inches.*

50 LARGE PORCELAIN CELADON DISH

CHINA, EARLY MING PERIOD

Excavated in Persia. Heavy porcelain, the sides fluted, the bottom with indistinct floral medallion decoration. (Edge slightly chipped.) *Height, 3 inches; diameter, 13½ inches.*

51 CELADON PORCELAIN DISH

CHINA, EARLY MING PERIOD

Excavated in Persia. Heavy porcelain; sides with fluting. Bottom with lotus decoration. (Rim slightly chipped.)

Diameter, 14 inches.

JEWELRY, MAINLY HUNGARIAN PEASANT JEWELRY
LOTS 52-82

52 GOLD PLATED PENDANT ON GOLD CHAIN
Rosace shaped with setting of baroque pearls and emerald colored stones. Enamelled center; small drop.

53 GOLD PLATED PENDANT ON GOLD CHAIN
Rosace shaped pendant with setting of baroque pearls and amethyst colored stones.

54 GOLD PLATED LAVALLIERE WITH GOLD CHAIN
Setting of jade green and ruby colored stones alternating with baroque pearls, in openwork scrolled mounting.

55 TWO GOLD PLATED PENDANTS
HUNGARIAN, 19TH CENTURY
One rosace shaped with setting of garnet and emerald colored stones and small pear shaped green drop. The other with small baroque pearls, garnet and emerald colored stones in an elaborately wrought and scrolled setting.

56 PAIR OF SILVER EAR-RINGS PLATED IN GOLD
HUNGARIAN, 19TH CENTURY
Unusual rosace setting; the center enamelled and set with baroque pearl; the edge with light green stones and baroque pearls. Three small drops.

57 GOLD PLATED LAVALLIERE ON GOLD CHAIN
The open work, rosace shaped pendant with setting of rectangular light green stones and round baroque pearls. Pear shaped pale green drop.

58 LARGE GOLD PLATED BROOCH
HUNGARIAN, 19TH CENTURY
Oval, the edge with very unusual enamelled decoration and with setting of three small garnets and three small turquoises. The center with large mother of pearl.

59 GOLD PLATED PENDANT ON GOLD CHAIN
Graceful flower shape set with baroque pearls and sapphire colored stones.

60 GOLD PLATED PENDANT ON GOLD CHAIN
The pendant in two sections, the upper with amorino and emerald and ruby colored stones, the lower flower shaped with the same stones surrounding a baroque pearl.

61 SILVER AND SILVER PLATED WRIST WATCH
VIENNA, 19TH CENTURY
Engraved and set with garnet colored stones and with turquoises. Made by S. Hollander, Vienna.

62 TWO RINGS—ONE GOLD PLATED, THE OTHER SILVER
The gold plated ring with setting of seed pearls, emerald and ruby colored stones. The silver ring with unusual carved wooden setting.

63 HEAVY GOLD BRACELET WITH ENAMELLING
HUNGARIAN, 19TH CENTURY
Elaborately engraved; the center enamelled in deep blue and set with carnelian. Unusual specimen.

64 PAIR OF BRONZE WATCH CHARMS WITH CARNELIAN INTAGLIOS
Female head and pair of birds with flowers.

65 GOLD WATCH CHARM WITH CARNELIAN INTAGLIO
Bust of Louis XIV.

66 EIGHT RINGS WITH VARIOUS SETTINGS AND MOUNTINGS
All plated; some with Hungarian hand wrought mounting. Settings of brilliants, baroque pearls and various other stones.

67 THREE MASSIVE SILVER PLATED RINGS
HUNGARIAN, 19TH CENTURY
Two with circular signets in the center with wrought and hammered decoration. The other with double eagles and escutcheon shaped setting with ivory colored stone.

68 TWO GOLD PLATED PINS
Oval and rectangular shaped, elaborately set with baroque pearls and ruby and emerald colored stones.

69 PAIR OF TURQUOISE EAR-RINGS IN GOLD PLATED SETTING MODERN HUNGARIAN

Rosace flowers with high setting of seven turquoise stones and with small pendant set with a single turquoise.

70 GOLD PLATED BAR PIN

Set with baroque pearls, ruby and garnet colored stones.

71 TWO BAR PINS AND A PENDANT OF SILVER PLATED WITH GOLD

The pendant set with ruby and garnet colored stones and baroque pearls. One bar pin with turquoise and seed pearl setting; the other with baroque pearls and ruby colored stones

Length of pins, 1¼ and 3¼ inches

72 PAIR OF GOLD PLATED EAR-RINGS

HUNGARIAN, 19TH CENTURY

Rosace shaped, with small green quartz drops. Baroque pearls, garnet colored and pale green stones, accented by enamelling in black.

73 TWO GOLD PLATED RINGS

One with large green stone set in a hand engraved mounting; the other with rosace setting of small purple and blue stones surrounded by seed pearls.

74 SILVER PENDANT PLATED IN GOLD ON GOLD CHAIN

Setting of baroque pearls and ruby colored stones. The mounting with cherubim head in repoussé work.

75 GOLD PLATED PENDANT ON GOLD CHAIN

Rosace shaped, with setting of baroque pearls, ruby and emerald colored stones. Drop with green setting.

76 SILVER PENDANT PLATED IN GOLD ON GOLD CHAIN

Flower shaped, with setting of baroque pearls and emerald colored stones; center with enamelling.

77 GOLD PLATED PENDANT ON GOLD CHAIN

Rosace shaped, with setting of baroque pearls, emerald colored stones and small ruby colored stones.

78 GOLD PLATED PENDANT ON GOLD CHAIN
Rosace shaped, with baroque pearls and emerald colored stones; the center with enamelling.

79 TWO GOLD PLATED RINGS WITH ELABORATE SETTINGS
One silver, plated with gold, and set with rectangular pale green stone, flanked by seed pearls and garnet colored stones. The other with elaborate hand wrought setting; pink stone encircled by seed pearls.

80 TWO SILVER RINGS SET WITH SEMI-PRECIOUS STONES
One with a large garnet colored stone in heavily wrought mounting; the other with a small pearl in a very unusual, delicate hand wrought setting.

81 TURQUOISE BROOCH IN SILVER AND GOLD SETTING
The front of gold; the back mounting of silver. Filigree setting with central rosace flower whose petals are formed of turquoise.

82 GOLD PLATED PENDANT ON GOLD CHAIN
Butterfly shaped pendant set with baroque pearls, ruby colored, and pale green stones.

INDIAN AND PERSIAN POTTERIES OF THE 17TH AND 18TH CENTURIES

LOTS 83-94

Antique potteries are seldom found unharmed by time, therefore it has not been considered necessary to mention defects resulting from age

83 LARGE POTTERY DISH INDIA, 18TH CENTURY
Charming all over decoration of conventionalized leaf motives in varied arrangement in deep blue on white.
Diameter, 15½ inches.

84 LARGE POTTERY DISH · INDIA, 18TH CENTURY
Mohammedan style. Heavy pottery. Decoration of ornately scrolled leaf motives and quadruple ball motives in deep cobalt blue. *Diameter, 15 inches.*

85 POTTERY WATER PIPE PITCHER
PERSIA, 17TH CENTURY
The body with all over decoration of very boldly designed, but graceful peony sprays in blue, with contrasting, semi-conventionalized leaf and floral motives in light red. Neck with palmations. *Height, 12½ inches.*

86 POTTERY WATER PIPE PITCHER
PERSIA, 17TH CENTURY
Boldly decorated in red and blue on white. The palmation motives on the neck reveal Chinese influence; the body shows a wide band of elaborately connected medallion motives with flowers. *(From the H. Preece collection.) Height, 11 inches.*

87 OCTAGONAL POTTERY PLATE
PERSIA, 16TH-17TH CENTURY
Decorated in Chinese style in fine tones of blue on white—graceful peonies of bold design with a leopard at the base.
Diameter, 9 inches.

88 POTTERY DISH WITH MOULDED ORNAMENTS
CAUCASIAN, 18TH CENTURY
Mottled reddish brown and light brown pottery, the rim glazed in green, and decorated with branching tree medallions and double eagles, the latter showing Russian influence.
Diameter, 13½ inches.

89 LARGE POTTERY BOWL PERSIA, 18TH CENTURY
Sturdy peasant art. The outside glazed in cobalt blue and with applied and moulded decoration of small and large rosace motives. *Height, 6 inches; diameter, 12¾ inches.*

90 POTTERY BOWL PERSIA, 18TH CENTURY
Very light turquoise blue with applied and moulded decoration of small rosace motives encircling the outside of the bowl, somewhat in the rococo style.
Height, 2¾ inches; diameter, 8 inches.

91 LARGE POTTERY DISH PERSIA, 18TH CENTURY
The inside with large, and expressively drawn decoration of a Persian lady in her garden, picking flowers from the large bushes which grow on either side of her. Cobalt blue, turquoise green and black on white. *Diameter, 13 inches.*

92 POTTERY JARDINIERE PERSIA, 16TH CENTURY
All over decoration of gracefully swaying conventionalized floral sprays in cobalt blue, green and black on white. Rectangular, with slightly shaped body. The mouth with rhomboid shaped opening. Signed on bottom.
Height, 5½ inches; size of top, 8½ by 7¼ inches.

93 LARGE POTTERY DISH IN CHINESE STYLE
PERSIA, 16TH CENTURY
Blue and white, with sweeping and energetically executed design. The bottom with a Foo lion on a background of wavy peony scrolls, the sides with a design of large, but graceful peony flowers and scrolled stems. With imitation Chinese mark. Interesting specimen. *Diameter, 16 inches.*

94 LARGE POTTERY DISH PERSIA, 17TH CENTURY
The bottom with an elaborate eight-pointed star medallion in light red, blue and olive green. The sides with twisted Chinese cloud scrolls in black and white. *Diameter, 18½ inches.*

FAR EASTERN OBJECTS OF ART
LOTS 95-98

95 GILT AND LACQUERED WOODEN SCULPTURE
SIAM, 17TH-18TH CENTURY
The Buddha seated with crossed legs on a conical triangular throne. *Height, 28½ inches.*

96 BONE READING STAND WITH PERFORATED CARVING SIAM, 16TH-17TH CENTURY
The stand itself decorated with nine panels, each with a dancing demon in very expressive open work carving. The sides, top and base with carving of elaborate floral motives.
Height, 27 inches.

97 STATUETTE OF GILT AND LACQUERED BRONZE

SIAM, 16TH-17TH CENTURY

Buddha is represented standing on a high throne made in four tiers. Both hands are held up with the palms toward the front. The robe, jewels and high headdress are of very rich design.

Height, 26 inches.

98 MOTHER OF PEARL AND LACQUER COFFER

JAPANESE, 16TH CENTURY

All over inlay of mother of pearl in diamond shaped insets forming a diaper pattern. Handsome gilt bronze hinges and lock. Excellent workmanship.

Height, 11 inches; length, 19½ inches; depth, 9¾ inches.

GREEK VASES

LOTS 99-122

Antique potteries are seldom found unharmed by time, therefore it has not been considered necessary to mention defects resulting from age

99 RED FIGURED OENOCHOE

GREEK, EARLY 3RD CENTURY B.C.

Decoration of a woman advancing to the sacrificial altar, bearing in her right hand a vessel with offering, and in the left a wreath. The drawing of the figure very expressive. Discovered at Cyrenaica. *(From the Lord Swansea coll.)*

Height, 9¼ inches.

100 SKYPHOS GREECE, 4TH-3RD CENTURY B.C.

Simple classic shape without decoration and imitating a metal vessel. *(From the Lord Swansea coll.)*

Height, 3 inches; diameter, 3¼ inches.

101 SMALL RED FIGURED AMPHORA

APULIAN, 4TH CENTURY B.C.

Decoration of female heads and acanthus motives. *(From the Lord Swansea coll.)* *Height, 5¼ inches.*

102 RED FIGURED AMPHORA

ETRUSCAN, EARLY 3RD CENTURY B.C.

On one side of the vase the bust of a young Greek woman with archaic coiffure, on the other side a young Greek nude moving forward with a basket of fruit in his right hand. *(From the Lord Swansea coll.)* *Height, 5¼ inches.*

103 COVERED JAR WITH HANDLES

GREEK, FROM SOUTHERN ITALY, 4TH CENTURY B.C.

Red figured type. Body with frieze showing figures of a winged genius and a woman. *(From the Lord Swansea coll.)* *Height, 6 inches.*

104 VASE ON RED GROUND ATHENIAN, 4TH CENTURY B.C.

On one side a Grecian coiffured female head, archaistically treated; on the other, a winged nude figure of Eros very elaborately drawn. *(From the Lord Swansea coll.)* *Height, 6¼ inches.*

105 SMALL ARYBALLOS CORINTHIAN, 7TH CENTURY B.C.

White clay, with incised and painted bird decoration in black with touches of red. *(From the Lord Swansea coll.)* *Height, 4¼ inches.*

106 ALABASTRON CORINTHIAN, 7TH CENTURY B.C.

Incised and painted decoration in black and red of grotesque animals of Assyrian inspiration. *(From the Lord Swansea coll.)* *Height, 5¾ inches.*

107 ALABASTRON CORINTHIAN, 7TH CENTURY B.C.

Figures of a cock and rosaces in black and purple, and outlined with incised lines. *(From the Lord Swansea coll.)* *Height, 5½ inches.*

108 RED FIGURED LEKYTHOS

GREEK, EARLY FOURTH CENTURY B.C.

Decoration of a draped goddess bearing a bunch of grapes in one hand, and in the other a dish of offerings. *(From the Lord Swansea coll.)* *Height, 7¾ inches.*

109 ALABASTRON CORINTHIAN, 7TH CENTURY B.C.
A fantastic human-faced bird drawn in black and purple on cream ground, the outlines defined with incised lines. *(From the Lord Swansea coll.)* *Height, 6¼ inches.*

110 ASKOS GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.
In the form of a bird covered with all over geometrical decoration in black. *(From the Lord Swansea coll.)*
Height, 6 inches; length, 8 inches.

111 RED FIGURED AMPHORA APULIAN, 4TH CENTURY B.C.
Boudoir scene; seated young woman holding a mirror. Reverse a coiffured head of young Grecian woman. *(From the Lord Swansea coll.)* *Height, 8½ inches.*

112 RED FIGURED AMPHORA
ETRUSCAN, EARLY 3RD CENTURY B. C.
Decorated with female heads and acanthus motives. *(From the Lord Swansea coll.)* *Height, 8¼ inches.*

113 RED FIGURED AMPHORA
ETRUSCAN, EARLY 3RD CENTURY B. C.
The subject of this interesting vase are two figures on either side—on the one, the meeting of two philosophers, on the other, a Bacchic scene, with two draped youths, each bearing the tripos. *(From the Lord Swansea coll.)*
Height, 11¼ inches.

114 RED FIGURED AMPHORA APULIAN, 4TH CENTURY B.C.
Winged Eros seated on a rock; reverse, a Grecian female head. *(From the Lord Swansea coll.)* *Height, 6 inches.*

115 OENOCHOE OR WINE POURER
GREEK, FROM SOUTHERN ITALY, 3RD CENTURY B.C.
Black ground sketchily decorated in white slip with figures and palmettos. *(From the Lord Swansea coll.)*
Height, 10¼ inches.

116 FIGURED LEKYTHOS OR BOTTLE.
GREEK, FROM SOUTHERN ITALY, 4TH CENTURY B. C.
Decoration of mythological scene. The figures accented by slight use of white. Excellent design. *(From the Lord Swansea coll.)* *Height, 9 inches.*

117 RED FIGURED VASE

GREEK, FROM SOUTHERN ITALY, 4TH CENTURY B. C.

Urn shaped, with mouth arched over by small handle. Two Grecian heads on the neck; a draped and a nude figure bearing a spear on either side of the body. *(From the Lord Swansea coll.)* *Height, 13¼ inches.*

118 OENOCHOE

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B. C.

Decoration of human heads in white, with touches of bright orange on background of black. *(From the Lord Swansea coll.)* *Height, 8¾ inches.*

119 RED FIGURED AMPHORA

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B. C.

Decoration of a woman's head and a woman bearing a bowl. *(From the Lord Swansea coll.)* *Height, 7¼ inches.*

120 RED FIGURED KYLIX WITH COVER

APULIAN, EARLY 3RD CENTURY B. C.

Black ware, the cover decorated with two figures, one a winged genius in flight, the other a lady seated in her boudoir holding a mirror. *(From the Lord Swansea coll.)*

Height, 9¼ inches.

121 RED FIGURED PITCHER WITH COVER

ATHENIAN, 5TH-4TH CENTURY B. C.

Rare form, having three handles and a spout. Picture of a dove between two heads of Grecian youths. *(From the Lord Swansea coll.)* *Height, 10 inches.*

122 RED FIGURED OENOCHOE

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B. C.

Mythological scene with sphinxes, showing Assyrian influence. *(From the Lord Swansea coll.)* *Height, 8¼ inches.*

BLUE KASHAN WARE

LOTS 123-140

123 POTTERY JAR PERSIA, 17TH-18TH CENTURY
Kashan ware. Bluish green with underglaze decoration in impressionistic floral, animal and human forms in dark green.
Height, 9¼ inches.

124 POTTERY JAR PERSIA, 16TH-17TH CENTURY
Light turquoise green, decorated in black with two friezes of impressionistic leaf motives. *Height, 8 inches.*

125 POTTERY EWER PERSIA, 13TH-14TH CENTURY
Ovoid shape, tapering toward the base. Three symmetrically placed handles connecting the lower neck with the shoulder. Brilliant turquoise blue glaze. *Height, 16¾ inches.*

126 LARGE POTTERY JAR PERSIA, 13TH-14TH CENTURY
Ovoid body with four symmetrically placed handles connecting the mouth with the shoulder. Brilliant turquoise blue glaze, decorated with bands of narrow incised lines.
Height, 17½ inches.

127 POTTERY JAR PERSIA, 17TH-18TH CENTURIES
Kashan ware. Delicate green with underglaze decoration in black of graceful floral scrolls. *Height, 9 inches.*

128 POTTERY JAR PERSIA, 17TH-18TH CENTURY
Bluish green with underglaze decoration in darker green. Ovoid shape, on circular metal foot. *Height 11½ inches.*

129 POTTERY JAR PERSIA, 17TH-18TH CENTURY
Kashan ware. Greenish blue, with two bands of underglaze decoration in black. *Height, 10¾ inches.*

130 POTTERY JAR PERSIA, 18TH CENTURY
Kashan ware. Greenish blue with underglaze decoration of conventionalized flowers in black. *Height, 13½ inches.*

131 POTTERY JAR PERSIA, 18TH CENTURY
Kashan ware. Greenish blue, encircled by two bands of underglaze decoration in dark green. *Height, 7¼ inches.*

132 POTTERY JAR PERSIA, 17TH-18TH CENTURIES
Turquoise blue, with banding of simple linear design in black under the glaze. *Height, 8¼ inches.*

133 POTTERY JAR PERSIA, 17TH-18TH CENTURY
Kashan ware. Turquoise blue with underglaze decoration of linear and leaf motives in darker blue. *Height, 8½ inches.*

134 POTTERY JAR PERSIA, 17TH-18TH CENTURY
Kashan ware. Floral spray decoration. Turquoise blue, with underglaze design in black. *Height, 8¾ inches.*

135 POTTERY JAR PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with bands of floral decoration under the glaze in black. *Height, 11½ inches.*

136 SMALL POTTERY JAR PERSIA, 19TH CENTURY
Kashan ware. Brilliant turquoise blue with underglaze decoration in black showing a scene of entertainment of the Sultan. *Height, 6¼ inches.*

137 POTTERY JAR PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with underglaze decoration of lightly indicated floral forms in green. *Height, 11¼ inches.*

138 POTTERY JAR PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue with underglaze decoration of simple medallions and linear motives in black.
Height, 10¾ inches.

139 POTTERY JAR PERSIA, 18TH CENTURY
Kashan ware. Light turquoise blue, the shoulder with banding of underglaze decoration in black. *Height, 8½ inches.*

140 LARGE POTTERY BOTTLE PERSIA, 18TH CENTURY
Kashan ware. Globular body with tall neck. Light turquoise blue with underglaze decoration in black of crudely conventionalized flower and leaf motives. *Height, 14 inches.*

ANTIQUE MARBLE SCULPTURES

LOTS 141-151

141 MARBLE TORSO OF VENUS ROMAN, IMPERIAL PERIOD
About life size, only the trunk of the body remaining, which shows powerful modelling. Wooden base. *Height, 26 inches.*

142 FEMALE PORTRAIT BUST ROMAN, IMPERIAL PERIOD
Charming head of a young maiden, yellow marble base.
Height, 12½ inches.

143 FEMALE MARBLE HEAD ROMAN, IMPERIAL PERIOD
The graceful head with wavy hair surrounded by a drapery. On wooden stand. *Height, 7½ inches.*

144 MARBLE BUST OF A LADY
ROMAN, IMPERIAL PERIOD
Delicate modelling, of eyes, cheek and chin. Restorations on nose, draperies and neck. Square base. *Height, 15½ inches.*

145 MARBLE TORSO (APOLLON?)
GREEK, HELLENISTIC PERIOD
The god standing next to the trunk of a tree. Good modelling of the nude torso. Fine ivory patina of the marble.
Height, 18 inches.

146 TWO FRAGMENTS OF FRIEZES
(a) Roman Imperial period, with acanthus spirals; (b Late Roman from the Orient, with animals among spiral scrolls. Both white marble. *Length about 20 and 15 inches.*

147 MARBLE HEAD OF A BEARDED MAN
ROMAN, LATER IMPERIAL PERIOD
Type of the Zeus of Otricoli. The details of the technique indicate a rather late period. (Damaged.)
Height, 10½ inches.

148 MARBLE SLAB ROMAN, IMPERIAL PERIOD
Such slabs are used in the catacombs of Rome. The inscription mentions the name of the dead "Aurelius Lucius," his son and his wife Agathe who put up the tombstone. Beautiful capital writing. *11 inches square.*

149 MARBLE TORSO OF A YOUTH

ROMAN, IMPERIAL PERIOD

Arm, head and legs missing. Good modelling.

Height, 14½ inches.

150 FEMALE HEAD GREEK, 4TH CENTURY

Probably the representation of the genius of a Greek city. The hair is drawn smoothly over the forehead and ears and gathered into a large knot at the nape of the neck. The symbolic corona muralis rests upon the top of the head. A work of classic dignity and repose. (The nose, chin and one cheek slightly damaged.) *Height, 13½ inches.*

151 MALE TORSO

HELLENISTIC SCHOOL, ALEXANDRIA, 3RD-2ND CENTURY B. C.

A youth of slender, athletic build. (One arm missing.) Marble. With stand. *Height, 18¼ inches.*

SALE THURSDAY AFTERNOON, JANUARY 27TH
AT TWO-THIRTY O'CLOCK

SECOND SESSION

LOTS 152-271

GLASS

LOTS 152-174

152 SMALL GLASS JAR ROMAN, 3RD-5TH CENTURY A. D.
Low cup shape with wide mouth. White, with lavender and greenish iridescence. *Height, 2 inches; diameter 2¾ inches.*

153 ŒNOCHOE EGYPT, 5TH-4TH CENTURY B.C.
Purplish glass, decorated with plastically applied and impressed glass threads, running in spirals and zigzag lines around the body of the vase. (Base restored.) *Height, 3¼ inches.*

154 TWO SMALL PERFUME PHIALS
SYRIA, 1ST-3RD CENTURY A. D.
Amphora shaped, with two handles, the one with, the other without round base. *Height, 4¾ and 4¼ inches.*

155 GLASS PERFUME SPRINKLER ARAB, 13TH CENTURY
White glass with streaking of iridescence. Globular body; long slender neck. *Height, 5¼ inches.*

156 GOLD PAINTED GLASS PERFUME BOTTLE
INDIAN, 17TH-18TH CENTURY
Amber colored glass with all over floral design in gold. Flattened, eight sided body. *Height, 4¼ inches.*

157 GLASS PERFUME SPRINKLER ARAB, 13TH CENTURY
White glass with streakings of iridescence. Small handles of plastically applied glass. Globular body; long slender neck. *Height, 4½ inches.*

158 GLASS PERFUME SPRINKLER
SYRIA, 3RD-5TH CENTURY
In the form of a bird. Iridescence. *Length, 3 inches.*

159 GLASS PERFUME SPRINKLER PERSIA, 18TH CENTURY
Purplish blue glass in pitcher shape with long slender spout. Handle and end of spout of plastically applied glass. Funnel shaped neck; lower part of body with raised decoration.
Height, 7¼ inches.

160 GLASS VASE LATE ROMAN, 4TH-6TH CENTURY
Fine iridescence of rainbow like shades. Globular body with cylindrical neck, widening toward the mouth.
Height, 3¾ inches.

161 GLASS VASE LATE ROMAN, 4TH-5TH CENTURY
Globular, with wide, cylindrical neck. Fine iridescence, with gleaming shades of purples, orange and green.
Height, 2½ inches.

162 GLASS VASE ROMAN, 4TH-5TH CENTURY
Globular body, with short neck and wide, flaring mouth. Partly covered with fine iridescence. *Height, 4½ inches.*

163 TWO MOULDED GLASS BOTTLES
ARAB, 12TH-13TH CENTURY
One opaque light green glass with all over pattern (repaired) the other opaque dark blue glass with plastically applied handle and banded decoration at the base.
Height, 3¼ and 3½ inches.

164 MOULDED GLASS BOTTLE
ARAB, EARLY MOHAMMEDAN PERIOD
Circular body with short cylindrical neck. The neck and body with simple, slightly raised decoration. Slight iridescence.
Height, 5¼ inches.

165 GLASS PERFUME SPRINKLER ARAB, 13TH CENTURY
Flattened globular body with long slender neck, tapering toward the mouth. Slight iridescence. *Height, 5¼ inches.*

166 GLASS PERFUME BOTTLE ARAB, 13TH CENTURY
Translucent white glass, with mottlings of iridescence. Flattened globular body with long slender neck.
Height, 6¼ inches.

167 GLASS PERFUME SPRINKLER ARAB, 13TH CENTURY
Globular body with tall slender neck with handles of plastically applied glass threads at the shoulder. The lower part of the vase with Cufic inscription in manganese purple. Very rare specimen. *Height, 4¾ inches.*

168 TWO BOTTLES OF MOULDED AND PINCHED GLASS ARAB, EARLY MOHAMMEDAN PERIOD
One globular, with short cylindrical neck; the other with bulbous body and wide cylindrical neck. Both with lavender and light green iridescence. *Height, 2½ and 2¾ inches.*

169 SMALL GLASS JAR SYRIA, 3RD-5TH CENTURY A. D.
Fine iridescence shading from light to deep tones. Globular body with wide, spreading mouth. *Height, 1½ inches.*

170 SMALL GLASS JAR
EGYPT, GREEK PERIOD, 5TH-3RD CENTURY B. C.
Deep blue opaque glass with decoration of plastically applied and impressed glass threads in yellow and green. Inverted pear shaped with short neck and spreading mouth.
Height, 2½ inches.

171 SMALL GLASS JAR
EGYPT, GREEK PERIOD, 5TH-3RD CENTURY B. C.
Purplish blue with design of plastically applied and impressed glass threads in yellow, light blue and green. Inverted pear shape with short neck and spreading mouth. *Height, 3 inches.*

172 GOBLET OF ENAMELLED GLASS
ARAB, 12TH-13TH CENTURY
Slender cylindrical shape widening at the mouth. Opaque white glass enamelled in red and other colors with bands bearing fish motives. Found in the Caucasus. *Height, 6¼ inches.*

173 ENAMELLED GLASS GOBLET
ARAB, 12TH-13TH CENTURY
White glass with enamelled fish decoration in red. Tall, slender shape. *Height, 7¼ inches.*

174 GOBLET OF ENAMELLED GLASS

ARAB, 12TH-13TH CENTURY

Opaque white glass with tree motives enamelled in red, green and blue. *Height, 5 inches.*

KASHAN TURQUOISE DISHES

LOTS 175-202

Antique potteries are seldom found unharmed by time, therefore it has not been considered necessary to mention defects resulting from age

175 POTTERY PLATE PERSIA, 18TH CENTURY

Kashan ware. Dark turquoise blue with all over floral decoration in black under the glaze. *Diameter, 10 inches.*

176 POTTERY BOWL BUCHARA, 15TH-16TH CENTURY

Celestial blue, with sgraffito decoration.

Diameter, 11¼ inches.

177 POTTERY BOWL PERSIA, 17TH-18TH CENTURY

Kashan ware. Turquoise blue, with underglaze decoration in dark green, of linear and degenerated floral motives.

Diameter, 10 inches.

178 POTTERY BOWL PERSIA, 17TH-18TH CENTURY

Turquoise blue, with black underglaze decoration of semi-realistic floral rosaces. *Diameter, 10½ inches.*

179 POTTERY BOWL PERSIA, 17TH-18TH CENTURY

Kashan ware. The bottom with realistic bird and flower decoration, the sides with deep bands of conventionalized design. Turquoise blue, with black underglaze decoration.

Diameter, 11 inches.

180 POTTERY BOWL PERSIA, 18TH CENTURY

Kashan ware. Turquoise blue, with simple underglaze decoration in black. The bottom with grotesque, semi-conventionalized head. *Diameter, 10 inches.*

181 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Light turquoise blue, with underglaze decoration in black of simple linear motives. *Diameter, 10 inches.*

182 LARGE POTTERY DISH PERSIA, 17TH-18TH CENTURIES
Kashan ware. Heavy pottery, glazed in brilliant turquoise blue, with underglaze decoration in black. Bottom with floral composition, the outside with leaf motives in bold design.
Diameter, 12 inches.

183 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with black underglaze decoration of semi-conventionalized palmetto leaves.
Diameter, 10¾ inches.

184 POTTERY BOWL PERSIA, 17TH-18TH CENTURY
Kashan ware. Deep turquoise blue with banded decoration in black underglaze of conventionalized palmetto leaves. The bottom with unusual flower and bird design.
Diameter, 11 inches.

185 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Brilliant turquoise blue, with simple decoration in black underglaze. *Diameter, 8½ inches.*

186 POTTERY BOWL PERSIA, 17TH-18TH CENTURY
Kashan ware. Turquoise blue, with charming decoration of scroll, leaf and floral motives in black underglaze.
Diameter, 10¼ inches.

187 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with black underglaze decoration of palmetto leaves. The bottom with woman's head.
Diameter, 9¼ inches.

188 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with effective impressionistic leaf decoration in black underglaze. *Diameter, 9¾ inches.*

189 POTTERY PLATE PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with banded decoration in black underglaze. *Diameter, 8¾ inches.*

190 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with underglaze decoration in black of linear and degenerated floral motives.
Diameter, 10 inches.

191 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, the outside with black underglaze decoration of degenerated floral motives.
Diameter, 8 inches.

192 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with black underglaze decoration of palmetto leaves. The bottom with conventionalized woman's head. *Diameter, 9¾ inches.*

193 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise with underglaze decoration in black of sketchy leaf motives. *Diameter, 8½ inches.*

194 POTTERY BOWL PERSIA, 17TH-18TH CENTURY
Kashan ware. Turquoise blue, with black underglaze decoration of floral motives in linear style. *Diameter, 10¼ inches.*

195 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Turquoise blue, with bands of underglaze decoration in blackish green, showing crudely conventionalized motives. *Diameter, 8 inches.*

196 POTTERY BOWL PERSIA, 17TH-18TH CENTURIES
Kashan ware. Turquoise blue with black underglaze decoration of linear and impressionistic floral patterns.
Diameter, 9½ inches.

197 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Light turquoise blue with black underglaze linear decoration of flower and leaf pattern.
Diameter, 8 inches.

198 POTTERY BOWL PERSIA, 18TH CENTURY
Kashan ware. Exceptional shade of turquoise blue with underglaze decoration in black. *Diameter, 8 inches.*

199 POTTERY BOWL PERSIA, 17TH-18TH CENTURY
Gomrun bowl, with decoration of perforated medallions in rice grain pattern, alternating with black underglaze floral patterns. Very effective as a lamp. *Diameter, 8¾ inches.*

200 POTTERY BOWL PERSIA, 17TH-18TH CENTURY
Kashan ware. Turquoise blue, with black underglaze scale decoration. *Diameter, 10 inches.*

201 POTTERY BOWL . PERSIA, 17TH-18TH CENTURIES
Kashan ware. Light turquoise blue with black underglaze decoration, the inside with swimming fish, the outside with degenerated floral patterns. *Diameter, 8½ inches.*

202 POTTERY BOWL PERSIA, 16TH-17TH CENTURY
Kashan ware. Beautiful light turquoise blue, the inside decorated with three swimming fish, the outside with sketchy floral rosaces. *Height, 4 inches; diameter, 8½ inches.*

CLASSIC OBJECTS OF ART

LOTS 203-208

203 BRONZE FIGURE OF A GOD
ETRUSCAN, 6TH-5TH CENTURY B. C.
Fine patina. The right hand of the god is uplifted and holds a dart which he is about to hurl. Interesting workmanship.

204 GLAZED POTTERY RAM'S HEAD
EGYPT, PTOLEMAIC PERIOD
Excellent modelling entirely Greek in character. Beautiful light turquoise glaze. One of the rare specimens of Greek ceramic art with colored glaze. (Repaired.) *Length, 2 inches.*

205 LIMESTONE HEAD OF THE APIS BULL
EGYPT, SAITE PERIOD
Excellent modelling. Between the horns of the bull the disc of the sun, surmounted by an ostrich feather. Mounted on wooden stand. *Height, 10 inches.*

206 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Bronze, with greenish patina. Good modelling. (An old repair in the cast.) *Height, 10½ inches.*

207 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Brilliant turquoise glaze. Fine specimen. *Height, 6½ inches.*

208 SMALL POTTERY PITCHER ROME, IMPERIAL PERIOD

Made in imitation of metal wares with all over pineapple pattern, and raised figural relief decoration on the front. Painted green and pink. *Height, 6¼ inches.*

PERSIAN LUSTRE, 16TH CENTURY

LOTS 209-214

209 POTTERY DISH WITH LUSTRE DECORATION

PERSIA, 16TH CENTURY

Boldly conceived landscape decoration in Chinese style; outside with graceful floral sprays. The lustre with fine purple reflects. *Diameter, 8 inches.*

210 POTTERY DISH WITH LUSTRE DECORATION

PERSIA, 16TH CENTURY

Very refined and delicate combination of realistic and conventionalized floral motives radiating from a seven lobed rosace. *Diameter, 8¾ inches.*

211 POTTERY BOWL WITH LUSTRE DECORATION

PERSIA, 16TH CENTURY

Very rich in the unusual color harmony of purplish blue glaze decorated in purplish black lustre with metallic reflects. The inside of the bowl a contrasting white. Graceful realistic floral spray motives alternating with medallions.

Height, 3¼ inches; diameter, 6¾ inches.

212 DEEP POTTERY BOWL WITH LUSTRE DECORATION PERSIA, 16TH CENTURY

Bold and vigorously drawn floral spray decoration on the inside; the outside with alternating medallions and floral sprays. Lustre with purplish reflects.

Height, 3½ inches; diameter, 7½ inches.

213 POTTERY BOWL WITH LUSTRE DECORATION PERSIA, 16TH CENTURY

A singularly beautiful piece because of the gleaming touches of ruby red in the lustre. The inside with vigorously drawn leaf and stem motives in semi-conventionalized form, the outside with more realistic interpretation.

Height, 3 inches; diameter, 7¼ inches.

214 POTTERY BOWL WITH LUSTRE DECORATION PERSIA, 11TH-12TH CENTURY

Lustre of rare and deep brown and olive green shades. The outside with a bold frieze of four lobed rosaces in squares above a design of tulips and hyacinths. Specimen of exceptional interest. *Height, 4¼ inches; diameter, 7 inches.*

PERSIAN POTTERY, 13TH CENTURY

LOTS 215-234

215 WHITE POTTERY DISH PERSIA, 11TH-12TH CENTURY

Very thin, fine potting. Ivory white, with simple scroll decoration. *Height, 2¼ inches; diameter, 6¼ inches.*

216 POTTERY PITCHER RHAGES, PERSIA, 13TH CENTURY

A piece of vigorous form and color. The mouth in the form of a bull's head; the handle with opening for pouring in water. Very deep turquoise blue, the body with all over reticulated decoration. Drops of the unctuous glaze on the tan clay of the foot. *Height, 10 inches.*

217 FUNNEL SHAPED POTTERY BOWL PERSIA, 13TH CENTURY

A bowl of very fine potting, glazed in celestial blue. Perforated ornamentation, showing the translucent enamel. So-called Gomrun bowl. *Height, 3 inches; diameter, 7¼ inches.*

218 POTTERY JAR PERSIA, 14TH-15TH CENTURY

Sturdy peasant character in the shape and decoration. Deep bowl, the neck with four small symmetrically placed handles. Turquoise blue, with decoration of sketchily executed linear and dot motives in black under the glaze.

Height, 4¾ inches; diameter, 6¼ inches.

219 POTTERY BOWL PERSIA, 14TH-15TH CENTURY

A piece of simple, straightforward workmanship, glazed in turquoise blue, and decorated with sketchy linear motives in black. Deep shape, with four symmetrically placed handles on the neck. *Height, 5¼ inches; diameter, 6 inches.*

220 SMALL POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

A specimen with very fine, thin potting, glazed in brilliant turquoise blue and decorated in black. The bottom bears a vigorously drawn medallion decoration of an "apsara" bird with a woman's head. Touches of fine iridescence give added beauty to this charming piece.

Height, 2 inches; diameter, 5¼ inches.

221 FUNNEL SHAPED POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

Ivory white, with simple and dignified decoration in cobalt blue and black. The bottom with six lobed floral medallion; the edge with frieze of Neskhi inscription. Fine thin potting.

Height, 2¾ inches; diameter, 6¼ inches.

222 POTTERY BOWL RHAGES, 13TH CENTURY

Gomrun bowl, glazed in rare camellia leaf green. Fine potting the inside with a wide frieze of floral decoration, on a background of perforations, showing the translucent glaze.

Height, 3 inches; diameter, 7½ inches.

223 FUNNEL SHAPED POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

Very fine thin potting, with decoration of corresponding delicacy and refinement. The inside with an intricate rosace medallion with radiating peacock feather and leaf motives. The rainbow like iridescence is especially beautiful in this piece. The edge with frieze of Neskhi decoration on black.

Height, 2¾ inches; diameter, 6½ inches.

224 SMALL POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

A specimen combining very fine potting with graceful elegance of design. Very deep color harmony of exceptionally fine cobalt and turquoise tones, accented by wide stripes of black. Inside decoration of radiant stripes, decorated with very gracefully drawn arabesques alternating with Neskhi inscriptions.

Height, 2½ inches; diameter, 5¾ inches.

225 POTTERY JUG RHAGES, PERSIA, 13TH CENTURY

Squat, globular shape. Turquoise blue, decorated in black with vertical saw tooth leaf motives of boldly sketchy design.

Height, 4¾ inches.

226 POTTERY GOBLET WITH SGRAFFITO DECORATION RHAGES, PERSIA, 13TH CENTURY

Rich harmonization of black and turquoise blue. The outside decorated, with a deep band of Neskhi inscription, followed by a frieze of striped fluting. *Height, 4¼ inches.*

227 SMALL POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

Rich strong color harmony of deep turquoise green and black. The sides divided into six compartments, separated by bold black stripes, and decorated with sketchily drawn, but vigorous floral motives. The bottom with floral medallion. Beautiful specimen. *Height, 3 inches; diameter, 6½ inches.*

228 SMALL POTTERY BOWL WITH LUSTRE DECORATION RHAGES, PERSIA, 13TH CENTURY

The inside decorated with two friezes of intricate arabesque motives surrounding a circular medallion on the bottom.

Height, 3 inches; diameter, 6¼ inches.

229 POTTERY BOWL RHAGES, 13TH CENTURY

A bowl of simple and dignified form, glazed in beautifully shaded turquoise, the bottom with radiating iridescence in unusually lovely green and purple tones. Decoration of sketchy, but vigorously executed radiant floral motives in black.

Height, 3¼ inches; diameter, 8 inches.

230 POTTERY PITCHER RHAGES, PERSIA, 13TH CENTURY
Deep cobalt blue, with a splash of turquoise green. The center of the body with a wide frieze of shaped lozenge motives.
Height, 9¾ inches.

231 POTTERY JUG WITH SGRAFFITO DECORATION
RHAGES, PERSIA, 13TH CENTURY
Fine color balance of black and turquoise green. The body divided into eight longitudinal compartments with bold palmetto motives in the center. Slight iridescence.
Height, 6 inches.

232 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY
A bowl of fine, thin potting, decorated with arabesque work of pure and finely balanced design, in cobalt blue outlined with black. Two narrow borders of Neskhi inscription. The inside delicately touched with iridescence. A piece of unusually refined technique. *Height, 4 inches; diameter, 7 inches.*

233 POTTERY BOWL WITH POLYCHROME DECORATION RHAGES, PERSIA, 13TH CENTURY
Very elaborate all over decoration of intricate arabesque motives in pale green, terra cotta and black on ivory white. A specimen of unusual design and color.
Height, 3 inches; diameter, 8 inches.

234 LARGE POTTERY PLATE
RHAGES, PERSIA, 13TH CENTURY
Boldly decorated with radiant cobalt blue stripes alternating with very elegant arabesque motives on white. An effective specimen in an excellent state of preservation.
Diameter, 11¾ inches.

GOTHIC, ETC., STONE SCULPTURES
LOTS 235-244

235 MARBLE WELL EGYPT, 10TH-11TH CENTURY
Such wells are placed for the purpose of ablutions at the entrance of the mosques. Octagonal shape, on four bracket feet. Simple dignified ornamentation. On the front side a low font for the running water. (Similar specimens in the Arabic Museum, Cairo, Egypt.) With Cufic inscription.
Height, 15½ inches; width, 27 inches.

236 MARBLE FOUNTAIN ITALIAN, 17TH CENTURY
Statue of a little boy with curly hair. (Slightly damaged.)
Height, 35 inches.

237 MARBLE STATUE
Sleeping Amorino. With quiver still fastened on his back, and both hands holding the torch, Cupid lies asleep on a low couch. A graceful and charming sculpture. *(From the Storrington Abbey Collection, Surrey, Eng.)*
Length, 28 inches; width, 13½ inches; height, 14½ inches.

238 LIMESTONE STATUE OF VIRGIN AND CHILD
TYROLESE, 15TH CENTURY
An interesting statue with all the characteristics of naive Gothic art. The Virgin is crowned with a large crown formerly studded with stones. The veil falls from the crown and ends in elaborate folds, characteristic of the Gothic art of the 15th century. The child, who is in lively movement, holds the globe of the world in its hands. (Slight restorations.)
Height, 47 inches.

239 LION OF SAINT MARK (Fragment)
VENETIAN, 13TH CENTURY
White marble. The Byzantine influence is quite visible. *(From the Collection of the sculptor Giovanii Niccolini, Florence.)* *Height, 9 inches.*

240 VIRGIN AND CHILD
Gothic style. The Virgin is standing and holds the Child on her left arm, while the right hand carries a lily. Soft flowing robes. Limestone (slightly damaged). *(Storrington Abbey Collection, Storrington, Surrey, England.)*
Height, 16½ inches.

241 BUST OF THE SAVIOUR ENGLISH, 14TH CENTURY
Reddish limestone. This head belonged probably to a composition representing the Christ crowned King of the Jews before the mocking crowd. Green marble base.
Height (with base), 16½ inches.

242 LIMESTONE CAPITAL SPAIN, 10TH-11TH CENTURY
Very interesting piece showing Byzantine influence. Decorated on all four sides with sculptures in the round of birds in opposite representation and of an eagle with spread wings. Both are frequent motives of the contemporaneous textile art.
Height, 15½ inches.

243 RELIEF FRIEZE ABRUZZI, ITALY, 10TH-11TH CENTURY
Soft limestone decorated with undulated stems with arabesque leaves and arabesque flowers intermingled with various figural representations. *Height, 11½ inches; length, 33½ inches.*

244 RELIEF FRIEZE ABRUZZI, ITALY, 10TH-11TH CENTURY
Companion piece to the preceding.
Height, 11½ inches; length, 38 inches.

ORIENTAL RUGS

LOTS 245-271

245 SQUARE WOOLEN MAT CHINA, ABOUT 1800
Round central medallion of lotus flowers with the rock and sea motif on the four sides. Yellow, blue and white on salmon.
Size, 21 inches square.

246 SMALL WOOLEN MAT CHINA, CHIEN LUNG
Blue and white peony border on henna ground; mustard yellow center with lotus corner and center medallion in pale yellow, blue, henna and white. *Size, 21 by 24 inches.*

247 SMALL WOOLEN MAT CHINA, CHIEN LUNG
Mate to the preceding. *Size, 21 by 24 inches.*

248 WOOLEN CHAIR BACK CHINA, CHIEN LUNG
Rectangular shape, scalloped at one end. Peony flowers in pale blue, white and russet on a background of vivid orange. Top cut. *Size, 18 by 20½ inches.*

249 SMALL WOOLEN MAT CHINA, 19TH CENTURY
Peony border in blue on white. Center field with lotus medallion and peony corner motives in blue on white.
Size, 48 by 25 inches.

250 WOOLEN CHAIR BACK, KNOTTED

CHINA, CHIEN LUNG PERIOD

Soft harmony of pale yellow and blues. Two Foo lion cubs and the eight precious symbols over the waves of the sea, from which a rock is emerging. Delicate design.

Size, round, 2 feet 3 inches by 2 feet 3 inches.

251 SMALL WOOLEN MAT CHINA, CHIEN LUNG

Zigzag rosace border in blue and pale yellow. In the center corner meander and swastika motives in blue on a tan background. The center decorated with lotus medallion and scrolls.

Size, 35 by 22 inches.

252 SMALL WOOLEN MAT CHINA, TAO KUAN

Interesting combination of slate blue, deep indigo blue and strong mulberry red, heightened by old rose. Swastika and star medallion border. The center field shows a central medallion and corner motives with lotus pattern on slate blue ground, while the background has a star diaper pattern on mulberry.

Size, 40 by 22 inches.

253 CARPET OF WOOLEN VELVET SPAIN, 17TH CENTURY

Woolen velvet, woven on the loom with a repeated pattern of canopies and flower vases in red with touches of greenish blue on mustard yellow ground. Unusual specimen. (Damaged.)

Size, 6 feet by 4 feet 9 inches.

254 WOOLEN TIGER SKIN SADDLE CLOTH

CHINA, CHIEN LUNG

Two rounded pieces sewed together in the middle. Blue and white border with scale pattern. The center field imitating a tiger skin in bold black and yellow design.

Size, 56 by 23½ inches.

255 HEARTH RUG GIORDES, ASIA MINOR, EARLY 19TH CENTURY

Triple border of delightfully conventionalized Turkish carnations and tulips in red and old rose on yellow. The center field with central palmetto medallion in old rose on yellow. Corner motives of conventionalized flowers. (Damaged and worn down.) *Size, 6 feet 4 inches by 3 feet.*

256 MELAS PRAYER RUG ANATOLIA, EARLY 19TH CENTURY
The main border shows large purple conventionalized flowers on mustard yellow background. The arch of the niche with similar flowers in red and green on white; the field plain Turkish red. (Repaired.)
Size, 3 feet 11 inches by 2 feet 9 inches.

257 SHIRVAN PRAYER MAT CAUCASUS, 19TH CENTURY
The border with latch hook rosaces on deep red ground. Field and arch of the niche with all over pattern in vivid colors on old ivory ground. Charming specimen. (Repaired.)
Size, 3 feet 1 inch by 2 feet 5 inches.

258 SMALL SUMAK MAT CAUCASUS, 18TH CENTURY
Very delicate workmanship. Red and old rose border with rosaces; white center field with very delicate all over pattern of cut flowers in various colors. Dated 12.. after hegira.
Size, 32 by 27 inches.

259 SCHIRAZ SADDLEBAG PERSIA, EARLY 19TH CENTURY
Harmonization of indigo blue and old rose with touches of lighter colors. The triangular corner motives with the Herati pattern on a rose ground. The dark blue center field with simple double branch motif with flower finials in white and light colors. *Length, 3 feet 4 inches; width, 3 feet 7 inches.*

260 SMALL KHORASSAN PRAYER MAT
PERSIA, 19TH CENTURY
Persian prayer rugs are extremely rare. Border of Cashmere palmettos in magenta red on black. The same colors in the prayer arch, decorated with naturalistic flowers. Star medallion on the field. (Worn and damaged.)
Size, 4 feet 6 inches by 3 feet 1 inch.

261 MOSSOUL RUG CAUCASUS, 19TH CENTURY
Border and center field show a late evolution of the heraldic design in strong, vivid colors on blackish blue.
Size, 6 feet by 4 feet 2 inches.

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262 KULAH HEARTH RUG ANATOLIA, 18TH CENTURY
Five borders with diverse strongly conventionalized floral patterns in light blue, black and yellow of diverse shades. The arches on both ends with mustard yellow flowers on a sea green background. The center field with large floral motives on a mustard yellow background. (Worn.)
Size, 6 feet 2 inches by 4 feet.

263 KULAH PRAYER RUG ANATOLIA, 18TH CENTURY
Seven narrow stripe borders alternatingly white and sea green with small floral bud motives. The arch of the prayer niche mustard yellow and pale blue; the field nile green with flower shrub motives. (Worn and repaired.)
Size, 5 feet 6 inches by 3 feet 9 inches.

264 KULAH BEKTASH RUG ASIA MINOR, 19TH CENTURY
Yellow field with conventionalized flower motives in vivid colors and with black stems. Large central medallion of mulberry red ground with small zigzagged sea green border and large floral shrub in the center.
Size, 4 feet 8 inches by 3 feet 3 inches.

265 GIORDES PRAYER RUG ASIA MINOR, 18TH CENTURY
Rich harmony of Turkish red and light yellow green with touches of delicate blue. Very wide border with angular curved stem design enclosing large rosaces. Outer and inner borders with semi-geometrical patterns. The arch of the niche with a double branch bearing carnations and serrated leaves. The niche itself plain red outlined in pale blue. (Worn.)
Size, 5 feet 4 inches by 4 feet.

266 MOSSOUL RUNNER ASIA MINOR, 19TH CENTURY
Triple border with conventionalized motives on dark purple, white and buff grounds. The center field covered with four large hexagonal medallions with geometrical motives on yellow, purple, dark blue and red grounds, surrounded by black fields. *Size, 10 feet 10 inches by 3 feet 3 inches.*

267 SO-CALLED SAMARCAND RUG

CHINESE TURKESTAN, EARLY 19TH CENTURY

Soft harmony of warm orange and henna tones on mellow blue. Triple floral border; the center with lozenge shaped compartments in the center of which are flower shrubs and robust design alternating with a four rosace motif. Charming specimen. (Slight repair.) *Size, 7 feet 4 inches by 4 feet 10 inches.*

268 WOOLEN RUG HAMADAN, PERSIA, EARLY 19TH CENTURY

Unusual type. The border of undulated floral stems and lozenges; the center field of the typical Hamadan design, but on a background of small diaper pattern in black and white. (Slightly damaged.) *Size, 7 feet 10 inches by 3 feet 1 inch.*

269 WOOLEN PRAYER RUG ASIA MINOR, 19TH CENTURY

So-called Kamudjli Kulah. Strong, rugged design. Harmony of magenta red and bluish green. Numerous small borders with flower patterns. The arch of the prayer niche green; the niche itself magenta red, both decorated with very strongly conventionalized floral patterns.

Size, 6 feet 3 inches by 4 feet 4 inches.

270 GIORDES HEARTH RUG TURKEY, 18TH CENTURY

Pale buff and gray colors. Border of dentelled zigzag pattern. The arches and the central medallion with conventionalized flower pattern. *Size, 5 feet 10 inches by 3 feet 5 inches.*

271 WOOLEN RUG CHINA, CHIEN LUNG

Peony and dragon border in salmon red, light blue and white on dark blue. The center field shows on a salmon red background a central medallion with peony scrolls and flowers with corresponding corner motives. Cut peony sprays are scattered over the field. (Worn.)

Size, 11 feet 6 inches by 7 feet 10 inches.

SALE THURSDAY EVENING, JANUARY 27TH
AT EIGHT-FIFTEEN O'CLOCK

THIRD SESSION

LOTS 272-423

PERSIAN OBJECTS OF ART

LOTS 272-286

272 PORTRAIT OF A PERSIAN DANCER

PERSIA, EARLY 19TH CENTURY

A young woman with a bodice of red gold brocade and a skirt of silk weave with a pattern of peony scrolls in gold brocading dances and shakes the castanets. Gouache. Framed.

Height, 29 inches; width, 22 inches.

273 RECTANGULAR WOODEN COFFER

PERSIA, 18TH CENTURY

Domed top. The edges rivetted with metal or inlaid with ebony and ivory strips. The panels perforated wood, showing conventionalized birds on a diaper background. Charming specimen. *Height, 8¼ inches; length, 10¾ inches.*

274 RECTANGULAR LACQUER BOX

PERSIA, 18TH CENTURY

Delightful decoration in polychrome lacquer painting of various flowers in naturalistic interpretation, combined with birds, and panels with Neskhi inscription. (Slightly damaged.) *Height, 5½ inches; width, 12½ inches.*

275 RECTANGULAR LACQUER BOX

PERSIA, 18TH CENTURY

Mate to the preceding. (Slightly damaged.)

Height, 5½ inches; width, 12½ inches.

276 PORTRAIT OF FATH ALI SHAH

PERSIA, 18TH CENTURY

The Shah painted in oil, after the European manner. The portrait of the last powerful ruler of the dynasty of the Kadzares is represented with his characteristic long beard, a pointed fur bonnet, a red jacket and a brown skirt. Belt, cuffs and sword decorated with a profusion of pearls. Framed.

Size, 18 by 9½ inches.

277 PORTRAIT OF FATH ALI SHAH ON HORSEBACK

PERSIA, 18TH CENTURY

Painted in oil in the European manner. The Shah riding on a red horse, a pavilion in the background of the landscape. His coat, saddle cloth, etc., studded with pearls. Framed.

Height, 19 inches; width, 11½ inches.

278 CERTOSINA MIRROR CASE PERSIA, 18TH CENTURY

The certosina technique or incrustation with ivory, wood, copper, pewter, and other materials, is known in Persia under the name of Kahtem-kari and is, and was, mainly practised in Shiraz. The mirror cases in this technique were made as wedding gifts and show on one side the frame of the mirror with an all over star and medallion pattern framed by fillets of bone and ebony. The back of the mirror case is decorated in the same technique in the composition of a book binding and sometimes shows inserts with small paintings.

Size, 22½ by 15¼ inches.

279 CERTOSINA OR KAHTEM-KARI WEDDING MIRROR CASE PERSIA, 18TH CENTURY

Same type as the preceding, but with Talik inscriptions. (Cracked.) *Size, 23 inches by 16 inches.*

280 CERTOSINA OR KAHTEM-KARI WEDDING MIRROR CASE PERSIA, 18TH CENTURY

Same type as the preceding. (Slightly damaged.)

Size, 21¾ by 15 inches.

281 CERTOSINA OR KAHTEM-KARI WEDDING MIRROR CASE PERSIA, 18TH CENTURY

Same type as the preceding. *Size, 15 by 11¼ inches.*

282 CERTOSINA OR KAHTEM-KARI WEDDING MIRROR CASE PERSIA, 18TH CENTURY
Same type as the preceding. *Size, 14¾ by 11¼ inches.*

283 CERTOSINA OR KAHTEM KARI WEDDING MIRROR CASE PERSIA, 18TH CENTURY
Same type as the preceding. *Size, 13¾ by 10¾ inches.*

284 LARGE PAINTING INDIA, RAJPUT SCHOOL, 18TH CENTURY
A very lively and vivid representation of a prince and his retainers hunting wild boar. The prince, upon a richly caparisoned white horse is the central figure of interest. The retainers appear upon fiercely galloping and rearing horses, while numerous wild boars are attacked by the dogs or held at bay by the hunters. *Height, 30½ inches; width, 52 inches.*

285 HAMMERED SILVER FLASK PERSIA, 18TH CENTURY
Tall, tapering neck with arabesque and bird ornamentation. On the globular body musicians and various birds and quadrupeds. Charming specimen. *(From the H. Satzka coll.)*
Height, 15½ inches.

286 HAMMERED SILVER PITCHER PERSIA, 18TH CENTURY
Fluted cylindrical neck. Louis XV style handle. Globular godrooned body with decoration of Oriental musicians, birds, etc. European hall mark. *(From the H. Satzka coll.)*
Height, 11 inches.

ITALIAN AND SPANISH MAJOLICA
LOTS 287-310

Antique potteries are seldom found unharmed by time, therefore it has not been considered necessary to mention defects resulting from age

287 POTTERY DISH DECORATED IN LUSTRE AND COBALT BLUE HISPANO-MOORISH, 17TH CENTURY
The bottom with a very boldly executed floral spray in blue over a background of sketchily executed and closely arranged leaf motives in lustre. Rim with similar leaf motives.
Diameter, 13½ inches.

288 POTTERY DISH WITH LUSTRE DECORATION
HISPANO-MORESQUE, 16TH-17TH CENTURY
The lustre with fine ruby and purplish tints. The inside with unusual type of asymetrical composition, with radiant wedge compartments of varied sizes, separated by irregularly placed cross strips. The whole decorated with realistic and boldly conventionalized floral motives. *Diameter, 14½ inches.*

289 LARGE POTTERY DISH DECORATED IN LUSTRE AND COBALT BLUE
HISPANO-MORESQUE, 16TH CENTURY
The rim with boldly effective relief decoration in cobalt blue of alternating realistic and conventionalized floral motives on a background of impressionistic design in lustre. The bottom with similar lustre decoration; the high raised center decorated with touches of cobalt blue. *Diameter, 15¼ inches.*

290 POTTERY PLATE WITH LUSTRE DECORATION
HISPANO-MORESQUE, 16TH CENTURY
Heavy potting, the inside decorated with a bold, semi-conventionalized leaf design on a light yellow ground.
Diameter, 10¼ inches.

291 LARGE POTTERY DISH WITH LUSTRE DECORATION HISPANO-MORESQUE, 16TH CENTURY
The center with sketchily indicated deer's head, surrounded by a frieze of leaf scroll work. The edge with bold floral motives on a lightly sketched in background. *Diameter, 15½ inches.*

292 LARGE POTTERY DISH WITH LUSTRE DECORATION HISPANO-MORESQUE, 16TH CENTURY
All over lustre decoration of bold and vigorously designed leaf motives in conventionalized form. *Diameter, 15¼ inches.*

293 POTTERY ALBARELLO FAENZA, 16TH-17TH CENTURY
The front decorated with the coat of arms of Ferrara, the escutcheon surrounded by a garland and floral scrolls. Green, yellow and dark blue on white. *(From the Cesare Detti coll., Rome.)* *Height, 11½ inches.*

294 MAJOLICA WATER PITCHER

FAENZA, ITALY, 17TH CENTURY

Globular body, the spout surrounded by a rope made in pottery. In front coat of arms held by two angels and indication of the medicament on a bandarolle, surrounded by grotesques in the Raphaelesque style in orange and green on a blue background. *(From the Cesare Detti coll., Rome.)* *Height, 11 inches.*

295 LARGE SAVONA DISH ITALIAN, 17TH CENTURY

Head of a warrior; background of flower scrolls. Dark blue, orange and black. *(From the Cesare Detti coll., Rome.)* *Diameter, 13½ inches.*

296 MAJOLICA DISH IN ELABORATE CARVED AND GILT FRAME FAENZA, LATE 16TH CENTURY

The center with a portrait medallion of a beautiful young woman and the inscription "Antonia, mia bella." The sides with decoration of weapons, shields and escutcheons. Blue and yellow, with touches of green. *(From the Cesare Detti coll., Rome.)* *Diameter, with frame, 30 inches.*

297 MAJOLICA DISH SPAIN, 17TH-18TH CENTURY

Blue, yellow and green. Very energetically executed decoration of a leaping deer in an impressionistically rendered landscape. *(From the Cesare Detti coll., Rome.)*

Diameter, 12½ inches.

298 POTTERY ALBARELLO FAENZA, ITALY, 16TH CENTURY

The escutcheon in the center with indication of the medicament on a bandarolle on a background of bold yellow and orange acanthus scroll work on dark blue. *(From the Cesare Detti coll.)* *Height, 8 inches.*

299 LARGE MAJOLICA DISH FAENZA, ITALY, 17TH CENTURY

The center decorated in yellow, blue and green with a vigorously executed figure of an amorino riding upon a wildly galloping steed. The rim with rosace and armorial motives, the sides with graceful scroll work in yellow on blue. *(From the Cesare Detti coll., Rome.)* *Diameter, 16 inches.*

300 MAJOLICA LUSTRE PLATE DERUTA, 16TH CENTURY
Relief decoration painted in cobalt blue, yellow lustre and touches of ruby lustre. Acanthus motives in the border; relief of the Madonna and Child in the center. *(From the Cesare Detti coll., Rome.)* *Diameter, 7 inches.*

301 MAJOLICA BOWL URBINO, ITALY, LATE 16TH CENTURY
Blue, orange and green on white. The decoration on the inside shows the infant Hercules killing the snake. The outside with grotesque masks and armor motives. *(From the Cesare Detti coll., Rome.)*
Height, 3¾ inches; diameter, 6¾ inches.

302 DERUTA MAJOLICA LUSTRE DISH
ITALY, 16TH CENTURY
The border with painted pattern simulating godroons in cobalt blue, gold and ruby lustre. In the center field two clasped hands, a flaming heart below, and a crown above. *(From the Castellani and Cesare Detti collections, Rome.)*
Diameter, 6½ inches.

303 MAJOLICA PLATE URBINO, ITALY, 16TH CENTURY
Expressively executed decoration of Daniel in the lions' den. Above, in his answer to his prayer, an angel sends down the prophet Habakuk with a basket of food to appease the beasts. Blue, orange and green with touches of black. *(From the Cesare Detti coll., Rome.)* *Diameter, 10¾ inches.*

304 MAJOLICA FRUIT DISH
URBINO, ITALY, 16TH-17TH CENTURY
Yellow, blue and red on white. Central medallion portrait of Hannibal (Ani Baele). The sides with four radiant compartments bearing Renaissance scroll and mask motives. *(From the Cesare Detti coll., Rome.)*
Height, 2½ inches; diameter, 10 inches.

305 SMALL MAJOLICA JAR URBINO, ITALY, 16TH CENTURY
The front with oval medallion portrait of a young nobleman, the reverse with varied Renaissance masks, scrolls, urns, etc., in light colors on dark blue. The bottom with mark "Gisi." *(From the Cesare Detti coll., Rome.)* *Height, 7½ inches.*

306 MAJOLICA LUSTRE PLATE

DERUTA, ITALY, 16TH CENTURY

The bottom with an escutcheon in lustre with red, cobalt and turquoise blue and the motto "Clemens." The sides with graceful floral scrolls in lustre and cobalt blue. *(From the Cesare Detti coll., Rome.)* *Diameter, 8¾ inches.*

307 MAJOLICA LUSTRE DISH DERUTA, ITALY, 16TH CENTURY

The edge with godrooned decoration in blue, white and yellow lustre. The center with graceful floral medallion.

Diameter, 8½ inches.

308 MAJOLICA LUSTRE PLATE

DERUTA, ITALY, 16TH CENTURY

All over decoration of graceful leafy scroll work in lustre and cobalt on white. *(From the Cesare Detti coll., Rome.)*

Diameter, 8¾ inches.

309 MAJOLICA LUSTRE SALT CELLAR

DERUTA, ITALY, 16TH CENTURY

In the shape of a godrooned urn, with lion mask handles. Blue, pale olive lustre and white. *(From the Cesare Detti coll., Rome.)* *Height, 4 inches; diameter, 5 inches.*

310 MAJOLICA DISH SIENA, ITALY, 16TH CENTURY

Green, orange and blue. Godrooned sides with floral scroll and conventionalized dragon motives. Deeply scalloped rim. The bottom with an amorino in a landscape bearing a basket of fruit. *(From the Cesare Detti coll., Rome.)* *Diameter, 10¼ inches.*

TEXTILES

LOTS 311-347

311 GOLD AND SILVER EMBROIDERY

ARMENIA, 16TH-17TH CENTURY

Head-dress of an Armenian priest, representing the Lord's last supper. Fine harmony of silver, gold and the salmon red background. *Height, 8 inches; width, 12½ inches.*

312 GOLD AND SILVER EMBROIDERY

ARMENIA, 16TH-17TH CENTURY

Similar to the preceding.

313 SILK BROCADE LADY'S BODICE

PERSIA, 18TH CENTURY

Brocade with all over pattern of flower shrubs in golden yellow and light green on vivid red.

314 SILK BROCADE LADY'S BODICE

PERSIA, 18TH CENTURY

Charming brocade with all over pattern of golden yellow flowers on deep blue background. Trimmed with red satin. Printed cotton lining.

315 EMBROIDERED SKIRT INDIA, 18TH CENTURY

All over pattern of peacocks alternating with flower bouquets in blue and yellow on crimson satin. Elaborate border with birds and flowers. Very decorative piece.

Length (if unraveled), 7 feet; width, 2 feet 5 inches.

316 SILK BROCADE LADY'S BODICE

PERSIA, 18TH CENTURY

Very fine brocade with all over pattern of ivory white and gold star medallions on a network of arabesque leaves and tendrils on dark blue ground.

317 COPE PROBABLY PERSIA, 18TH-19TH CENTURY

Type of vestment of the Syrian Church. Red brocade with a pattern of flower shrubs in golden yellow. Bordered with broad yellow satin strip. Round shape.

Greatest length, 44 inches.

318 BROCADED KAFTAN CHINA, 18TH CENTURY

A Chinese mandarin coat of very fine brocade with elaborate pattern of five clawed (Imperial) dragons chasing the sacred jewel above the waving sea. This garment has been worked over into a Near Eastern Kaftan, probably in Turkestan, if we may judge from the silk lining.

319 EMBROIDERED QUILT PERSIA, 18TH-19TH CENTURIES
White linen weave, quilted and embroidered with delicate floral borders and star medallion in various silks.
Length, 41 inches; width, 31 inches.

320 SILKEN KAFTAN PERSIA, 18TH CENTURY
Long garments with long pointed sleeves, made of a brocade with pattern of delicate floral shrubs on yellow brown background, the shoulder pieces made of striped brocade. (Damaged.)

321 SCUTARI VELVET DIVAN CUSHION
TURKEY, 18TH CENTURY
Pattern of conventionalized flowers in green and red on buff background. *Length, 42 inches; width, 23 inches.*

322 SCUTARI VELVET DIVAN CUSHION
TURKEY, 18TH CENTURY
Pattern similar to the preceding in salmon red velvet on green background. Good colors.
Length, 37 inches; width, 20 inches.

323 SCUTARI VELVET DIVAN CUSHION
TURKEY, 18TH CENTURY
Pattern similar to the preceding.
Length, 41 inches; width, 22½ inches.

324 SCUTARI VELVET DIVAN CUSHION
TURKEY, 18TH CENTURY
Voluted floral stems surrounding a shuttle shaped central motif, the pattern in green and pink velvet on buff background.
Length, 42 inches; width, 22 inches.

325 SCUTARI VELVET DIVAN CUSHION
TURKEY, 18TH CENTURY
Pattern in green and red velvet on silver background, showing the influence of Genoese velvet designs. Border of garlands of roses and floating ribbons; in the center floral motif.
Length, 47 inches; width, 23½ inches.

326 SCUTARI VELVET DIVAN CUSHION

TURKEY, 18TH-19TH CENTURY

Floral border, showing the influence of the French styles of the late 18th century; central motif in the shape of a double palmetto, pattern in red and green on buff.

Length, 45 inches; width, 23 inches.

327 SCUTARI VELVET DIVAN CUSHION

TURKEY, 16TH CENTURY

Pattern in beautiful red velvet on silver background. Border of floral sprays; red center medallion with silver lozenge in the middle. (Fine quality, but worn and repaired.)

Length, 29 inches; width, 21 inches.

328 PAIR OF SCUTARI VELVET DIVAN CUSHIONS

TURKEY, 18TH CENTURY

Floral stems alternating with bouquets form a pattern, the strong purple of which has mellowed into a soft harmony with the olive brown background.

Length, 41 inches; width, 21 inches.

329 CAUCASIAN PORTIERE

CAUCASUS, 17TH-18TH CENTURY

The lower part of the portiere consists of various pieces of Persian brocades, some of them slightly damaged, with a pattern of golden conventionalized flowers on a red and greenish blue background. The most remarkable part is the embroidered panel, showing in strongly conventionalized design in thick gold embroidery on a dark blue ground, a composition of a castle, huge peacock feathers and falconers on foot and on horseback. A very fine specimen of the primitive spirit of Caucasian art, that found its expression in rugs, embroideries, potteries and bronzes of astounding simplicity of style.

Length, 7 feet 2 inches; width, 4 feet.

330 SCUTARI VELVET DIVAN CUSHION

TURKEY, 16TH-17TH CENTURY

Pattern in red and green velvet and silver thread on buff background; arrangement of tulip flowers and carnations around a central open rose. *Length, 30 inches; width, 23 inches.*

331 SILK EMBROIDERED COVER

INDIA, 17TH-18TH CENTURY

Flower shrubs in heavy pale yellow relief embroidery on buff linen background. *Length, 24½ inches; width, 17 inches.*

332 SILK BROCADE TABLE COVER

PERSIA, LATE, 18TH CENTURY

Pattern of golden yellow "Cashmere" palmettos on blue background. Charming border. Pieced. *27 inches square.*

333 BROCADE TABLE COVER PERSIA, 17TH-18TH CENTURY

The outer part of an all over pattern of arabesque flowers on mulberry red ground, the inner field showing on indigo blue ground on all over pattern of Cashmere palmettos alternating with conventionalized cypress trees, which bear the inscription "Allah, Mohammed, Ali." Inscriptions on Oriental textiles are very rare. *Size, 43 by 49 inches.*

334 FRAGMENT OF A COPE SPANISH, 17TH CENTURY

Very beautiful pattern of a conventionalized flower shrub motif in orange, silver and white on dull gray black background. Irregular shape. (Slightly damaged.)

Size, about 50 by 62 inches.

335 SILK LAMPAS FRENCH, LATE 18TH CENTURY

Delicate Louis XVI pattern in deep red and white, showing medallions with amorini, decorating a Hermes with flowers. The medallions suspended on floral garlands. Pieced.

Length, 6 feet 9 inches; width, 26 inches.

336 GENOESE VELVET COVERLET

Large pattern in cut and uncut velvet in olive green and crimson red on a background of white satin. Pattern of huge flowers and elaborate leaves intermingled with baroque scroll work. Pieced. *Size, 5 feet 7 inches by 3 feet 9 inches.*

337 CHURCH EMBROIDERY ITALY, DATED 1853

Long strip of crimson velvet with heavy gold embroidery (floral pattern and inscription).

Length, 106 inches; width, 6 inches.

338 VELVET STRIP ITALY, 16TH CENTURY
Fine Renaissance border of acanthus scroll work in green velvet outlined in white on a background of red satin. Fine and strong colors. (Damaged.)
Length, 50½ inches; width, 10½ inches.

339 DALMATICA ITALY, 18TH CENTURY
Repeated motif of flower bouquet with baroque cartouche in yellow, green and red on pale blue background. (Slightly damaged.) *Length, 50 inches.*

340 CLOTH OF SILVER RUSSIA, 18TH CENTURY
Repeated pattern of flower bouquets, partly brocaded, partly woven in chenille, framed by stems, formed of palmetto leaves in raised silver weave. (Slightly damaged.)
Length, 40 inches; width, 29 inches.

341 COVER OF CLOTH OF GOLD RUSSIA, 18TH CENTURY
Heavy cloth of gold with raised pattern of curved stems with flowers in gold on silver background. Gorgeous effect.
Length, 39 inches; width, 20 inches.

342 CHASUBLE ITALY, 17TH CENTURY
Spanish style, made up of central strip of red brocatelle flanked by strips of deep blue velvet, stamped with floral pattern.
Length, 37 inches.

343 PETIT POINT TABLE COVER
ITALY, EARLY 19TH CENTURY
On a background of cream white in satin stitch three wreaths of flowers and leaves in well executed petit point.
Length, 52 inches; width, 19 inches.

343a FLOOR RUG ITALY, 17TH CENTURY
Made of Italian woolen velvet. Pattern of canopies and flower vases in red on a background of yellowish brown with touches of green. Unusual specimen. (Traces of wear and tear.)
Size, 74 by 57 inches.

344 CHASUBLE FRENCH, LATE 18TH CENTURY
Spanish type, made of delicate Louis XVI brocade, striped background with tendrils and small flowers. *Length, 39 inches*

345 EMBROIDERED PANEL ITALY, 17TH-18TH CENTURY
Heavy relief church embroidery in gold and silver on red satin. In the center the words of the old hymn "Veni creator spiritus." Border of floral scroll work with the symbolical grapes and ears of wheat. *Size, 29 by 31 inches.*

346 VALENCE OF SILK BROCADE ITALY, 18TH CENTURY
Small bouquets of roses inserted in ogives formed by oak leaves. Color harmony of light blue, with touches of pink, silver and black. *Length, 8 feet 8 inches; width, 19 inches.*

347 EMBROIDERED PANEL JAPANESE, 17TH-18TH CENTURY
Rich applique embroidery in gold and various colors. The Buddha on a lotus throne and under a canopy is in the center. Two of his preferred disciples stand below him. Lokopalas or Guardians of Heaven around. Mounted on brocade; framed. *Height, 15 inches; width, 22½ inches.*

MISCELLANEOUS EUROPEAN OBJECTS

LOTS 348-355

348 BRONZE BOWL BYZANTINE, 14TH-15TH CENTURY
Hexagonal. Three compartments decorated with figures of saints, the three others with Byzantine arabesque spirals. Part of an incense burner. *(From the H. Satzka coll., Vienna.)* *Height, 2 inches.*

349 RELIQUARY ITALIAN, LATE 17TH CENTURY
Antique carved and gilt walnut frame, containing a series of eight relics of bones, among others, of St. Abundantius, martyr, in a setting of gold and silver filigree embroidery and pearls. In the center a relief in wax representing St. Francis holding the Christ Child. *Height, 9 inches; width, 7 inches.*

350 GILDED COPPER RELIEF PLAQUE
GERMAN, 11TH-12TH CENTURY
Representing an ox, the symbol of St. John. *(From the H. Satzka coll., Vienna.)* *Length, 6½ inches; width, 2¾ inches.*

351 GILDED COPPER RELIEF PLAQUE

GERMAN, 11TH-12TH CENTURY

In the center Christ upon the Cross with Mary and St. John on either side. Below them the symbolic Lamb of God and an angel bearing a spear. The pointed top in the form of a gable. *(From the H. Satzka coll., Vienna.)*

Height, 9 inches; width, 5½ inches.

352 LARGE BRONZE DOOR KNOCKER

ROMANESQUE STYLE, GERMAN

Lion's head in powerful relief holding a ring in his mouth. On a background of undulated stems with grapes and leaves. *(From the H. Satzka coll., Vienna.)* *Diameter, 12½ inches.*

353 COPPER PYXIS WITH GILDING AND ENAMELLING LIMOGES, FRENCH, 13TH CENTURY

Round, with pointed cone shaped cover. Enamelled in blue and white, and decorated with circular medallions with angels between arabesque scrolls. (The cross on top missing; the enamel of later date.) *(From the H. Satzka Coll., Vienna.)*

Height, 3¼ inches; diameter, 3¼ inches.

354 GILDED COPPER CHALICE

FLORENCE, 1ST QUARTER OF THE 16TH CENTURY

The low, perforated plinth in twelve parts, decorated with grape vines, with alternating ears of wheat and cherubs' heads in the corners. The hexagonal base bears the following six compositions: Madonna and Child, Cardinal at worship, two saints, a cartouche with ears of wheat, Christ resurrected and St. Laurentius. The vase-like capital shows three angels. The cup above the capital bears medallion portraits of female saints, alternating with cherubs' heads. A fine specimen of High Renaissance ecclesiastical art. (Base slightly damaged.) *(From the H. Satzka coll., Vienna.)* *Height, 7 inches.*

355 OVAL SILVER ECCLESIASTICAL VESSEL

PROBABLY ITALIAN, END OF THE 14TH CENTURY

Interesting specimen, showing Byzantine influence. Engraved decoration, with traces of gilding. The base with six circular medallions, illustrating scenes from the New Testament. The short column with two medallion portraits of saints. The cup

encircled by twelve circular medallion portraits of the twelve apostles with their names inscribed below, while underneath the cup is a representation of the Day of Judgment. The outside rim with suspended shields with coats of arms (a number missing). *(From the H. Satzka coll., Vienna.)*

Height, 6¼ inches; length, 10¾ inches.

ANATOLIAN POTTERY-RHODOS AND DAMASCUS

MAINLY FROM THE T. B. CLARKE COLLECTION

LOTS 356-371

Antique potteries are seldom found unharmed by time, therefore it has not been considered necessary to mention defects resulting from age

356 LARGE POTTERY DISH ANATOLIA, 16TH-17TH CENTURY
Fine quality blue and white. The bottom with a large medallion with grapes and leaves; the sides with graceful design of Chinese peonies, and the rim with cloud and wave motives.
Diameter, 17 inches.

357 LARGE POTTERY PLATE ANATOLIA, 17TH CENTURY
So-called Rhodos ware. Bold and vigorous decoration of Turkish tulips, hyacinths and carnations in blue, red and green.
Diameter, 12 inches.

358 LARGE POTTERY DISH ANATOLIA, 16TH CENTURY
A specimen of excellent design and color. A very graceful spray of carnations and hyacinths on slender swaying stems decorates the center. The rim with Chinese cloud motives. Very clear, fresh tones of red, green and cobalt on white.
Diameter, 11¼ inches.

359 LARGE POTTERY DISH ANATOLIA, 16TH CENTURY
So-called Rhodos ware. Elaborately interlaced central medallion in bolus red, lavender and white on turquoise blue. The rim with cloud pattern.
Diameter, 14 inches.

360 SO-CALLED RHODOS PITCHER

ANATOLIA, 16TH CENTURY

Graceful shape with wide neck. On a background of scale pattern in green and black a repeated three globe pattern in bolus red and cobalt blue. *Height, 9 inches.*

[SEE ILLUSTRATION]

361 LARGE POTTERY DISH ANATOLIA, 17TH CENTURY

Charmingly decorated with graceful sprays of Turkish flowers in realistic interpretation—hyacinths, carnations and roses in red, blue and green on a white background. The rim with Chinese cloud motives. *Diameter, 12¼ inches.*

362 LARGE POTTERY DISH ANATOLIA, 16TH CENTURY

Bolus red and blue with touches of turquoise green. Central medallion with radiant lancet leaves; rim with Chinese cloud design. *Diameter, 11¾ inches.*

363 LARGE POTTERY DISH

ANATOLIA, 16TH-17TH CENTURY

So-called Rhodos ware. Harmony of orange, deep cobalt blue and light green. The center with strongly conventionalized floral medallion; the edge with Chinese cloud design. *Diameter, 11¼ inches.*

364 LARGE POTTERY PLATE

ANATOLIA, 16TH-17TH CENTURY

So-called Rhodos ware. A central medallion with graceful sprays of Turkish tulips and carnations, in green, white and bolus red on a deep cobalt blue background. Rim with bold Chinese cloud motives. *Diameter, 12 inches.*

365 LARGE POTTERY PLATE

ANATOLIA, 16TH-17TH CENTURY

A very vivid harmonization of green, blue and orange. Decoration of radiant stripes, alternately blue and green, each decorated with a flower spray and surrounding a central floral medallion. The rim with adaptation of Chinese cloud design. *Diameter, 12½ inches.*

[SEE ILLUSTRATION]

366 LARGE POTTERY DISH ANATOLIA, 16TH-17TH CENTURY
A central medallion of Turkish flowers in well balanced, formal composition, with broadly curving hyacinth plants and drooping tulips, flanking two sprays of carnations. Red, cobalt, blue and green. Border of Chinese motives.
Diameter, 11½ inches.

[SEE ILLUSTRATION]

367 LARGE POTTERY DISH ANATOLIA, 16TH CENTURY
So-called Rhodos ware. Vivid turquoise green and cobalt blue with touches of red. Central medallion with very gracefully grouped Turkish carnations and other flowers on a blue background. Rim with Chinese cloud design.
Diameter, 13¼ inches.

368 LARGE POTTERY DISH ANATOLIA, 17TH CENTURY
So-called Rhodos ware. Strikingly decorated in bolus red and deep cobalt blue. The center with strongly conventionalized rosace, encircled by two borders, one of jui scepter head, the other of Chinese cloud motives. *Diameter, 11¼ inches.*

[SEE ILLUSTRATION]

369 LARGE POTTERY DISH ANATOLIA, 16TH CENTURY
So-called Rhodos ware. Forceful design of boldly curved arabesque leaves, combined with semi-conventionalized Turkish tulips and other flowers, on an all over background of small cloud scrolls. Red, cobalt and black, accented by touches of light turquoise. *Diameter, 12¾ inches.*

370 RHODOS POTTERY PITCHER
ANATOLIA, 17TH CENTURY
Cobalt blue, light blue and white with all over tulip and three globe pattern. Globular body; tall cylindrical neck. An interesting specimen of unusually fine color. *Height, 8 inches.*

[SEE ILLUSTRATION]

371 "RHODOS" WARE BOWL ON HIGH STANDARD
ANATOLIA, 16TH CENTURY
A striking combination of deep bolus red, cobalt blue and emerald green. The center with floral medallion, the rim with charming floral wreath. The outside decorated with similar floral wreath on a larger scale. The bell shaped foot with truncated leaf design.
Height, 6 inches; diameter, 10¾ inches.

RHAGES POTTERY
LOTS 372-411

372 POTTERY JUG PERSIA, 13TH CENTURY
Peacock blue, with greenish tints. The body with effective decoration of bold globe motives in black; the neck with a deep band of conventionalized design. *Height, 6¾ inches.*

373 PERFORATED POTTERY BOWL
PERSIA, 12TH-13TH CENTURY
The body with a wide frieze of open work decoration, simulating basketry weave. Light turquoise blue. Compressed globular shape, with small circular mouth, decorated with a band of very graceful arabesque scroll work. *Height, 4¼ inches.*

374 POTTERY BOWL WITH SGRAFFITO DECORATION RHAGES, PERSIA, 13TH CENTURY
Octagonal form, with finely contrasted use of turquoise blue and black. The outside with a deep frieze of graceful Neskhi motives on black; the remainder of the bowl with sketchily indicated floral decorations.
Height, 4¾ inches; diameter, 7¾ inches.

375 SMALL POTTERY BOWL WITH LUSTRE DECORATION RHAGES, 13TH CENTURY
Made in the form of a scalloped silver bowl. The inside with sketchy lustre decoration on cobalt blue, the outside on white.
Height, 3¼ inches; diameter, 5½ inches.

376 POTTERY BOWL RHAGES, PERSIA, 13TH-14TH CENTURY
A bowl of simple and massive design. Turquoise blue glaze, the rim decorated in relief with border of conventionalized Cufic character. *Height, 4¼ inches; diameter, 8¾ inches.*

377 POTTERY JAR RHAGES, PERSIA, 13TH-14TH CENTURY
Sturdy peasant type, with sketchy decoration of dot and linear motives in black on very light turquoise green. The neck with four small, symmetrically placed handles.
Height, 5¼ inches; diameter, 6½ inches.

378 DEEP POTTERY BOWL
RHAGES, PERSIA, 13TH-14TH CENTURY
A massive piece, with simple dignified decoration. Light turquoise glaze, the shoulder with relief decoration of Neskhi characters. *Height, 6 inches; diameter, 7½ inches.*

379 POTTERY GOBLET RHAGES, PERSIA, 12TH-13TH CENTURY
A specimen combining graceful form with fine and delicate potting. Ivory white, the top decorated with a relief frieze and the entire body with vertical stripes of deep cobalt blue which almost converge at the base. *Height, 4½ inches.*

380 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY
Unusually fine in design and coloring. The outside with a deep band of delicate Neskhi inscription, the inside with unusual wreath decoration of very refined drawing, encircling a small floral medallion on the bottom. Harmonization of turquoise, cobalt and terra cotta on warm ivory ground.
Height, 4 inches; diameter, 6¾ inches.

381 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY
A simple, well proportioned piece, glazed in light turquoise green and decorated on the shoulder with a deep frieze of incised Cufic inscription. *Height, 5 inches.*

382 POTTERY BOWL WITH SGRAFFITO DECORATION RHAGES, PERSIA, 13TH CENTURY
Very rich and striking color combination of lustrous black boldly decorated with brilliant turquoise green. Compressed globular shape, the body with a deep frieze of vertical flutings, the shoulder with a band of Neskhi inscription, and the mouth with the "three globe pattern." *Height, 4 inches.*

383 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 12TH-13TH CENTURY

Bold and vigorous decoration of birds encircled by energetic arabesque scrolls. The bottom with two birds in opposite representation. *Height, 2½ inches; diameter, 6¼ inches.*

384 POTTERY BOWL PERSIA, 14TH-15TH CENTURY

Massive, simple shape. Very beautiful deep turquoise blue, with iridescence in fine rainbow tints. The outside with a frieze of Neskhi inscription in relief. A charming example.

Height, 4¼ inches; diameter, 8½ inches.

385 HEXAGONAL POTTERY TABOURET

PERSIA, 13TH CENTURY

Delicate blue, veiled by a light silvery iridescence. In the form of six Gothic arches, an old motif of Persian and Mesopotamian architecture. Refined proportions.

Height, 8 inches; diameter, 9¾ inches.

386 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY

Vigorous contrast of turquoise blue and black, on the outside. The outside with a wide frieze of sketchily executed Neskhi inscription in sgraffito technique, followed by a band of simple linear ornament. *Height, 4¼ inches; diameter, 7¼ inches.*

387 POTTERY BOWL WITH SGRAFFITO DECORATION RHAGES, PERSIA, 13TH CENTURY

Deep strong color harmony of turquoise blue and black, on the inside of the bowl, with plain turquoise on the outside. Sketchy decoration of gracefully conventionalized inscriptions and lightly indicated leaf motives. *Height, 3¾ inches.*

388 LARGE POTTERY JAR RHAGES, 13TH CENTURY

Very fine contrast of cobalt, turquoise and light blue, in a repeated composition of wide and narrow vertical stripes, emphasized by broad alternate white stripes. Globular shape. Excellent state of preservation. Important specimen.

Height, 9¾ inches.

389 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, 13TH CENTURY

Simple, dignified specimen. Cobalt blue, decorated in dark green lustre with frieze of graceful floral scrolls. Very fine specimen. *Height, 4¼ inches; diameter, 6¾ inches.*

390 POTTERY PITCHER RHAGES, PERSIA, 13TH CENTURY
Turquoise blue, partially veiled by a beautiful silvery iridescence. Sketchy decoration in black of two wide friezes of leaf scroll work of energetic character. *Height, 9¼ inches.*

391 POTTERY ALBARELLO
RHAGES, PERSIA, 13TH CENTURY
A rarely beautiful specimen, whose perfection of form is equalled by the grace and refinement of the decoration. Turquoise green, veiled by a light silvery iridescence, and with underglaze decoration in black, of a deep frieze of arabesque scroll work. The neck with banding of conventionalized Neskhi inscription. *Height, 8¾ inches.*

392 POTTERY BOWL RHAGES, 13TH CENTURY
Turquoise blue, the outside covered with black slip, and decorated with band of Neskhi characters in sgraffito technique.
Height, 4 inches; diameter, 7½ inches.

393 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY
Turquoise blue, with black underglaze decoration. The bottom decorated with a floral medallion of vigorous design. Good specimen, in fine state of preservation.
Height, 4 inches; diameter, 7½ inches.

394 DEEP POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY
Elegant funnel shape. Turquoise blue, decorated in cobalt blue and black. The inside divided into six compartments by radiant lines of cobalt blue, each compartment enclosing a conventionalized tree with birds in opposite representation.
Height, 3¾ inches; diameter, 8¼ inches.

395 POTTERY BOWL WITH LUSTRE DECORATION
RHAGES, PERSIA, 13TH CENTURY
Rich combination of manganese lustre on delicate cobalt blue. Arabesque border decoration of very finely proportioned design. Center with lightly indicated floral rosace. Outside with lattice like pattern.
Height, 2¾ inches; diameter, 6¾ inches.

396 POTTERY BOWL WITH POLYCHROME RELIEF DECORATION RHAGES, PERSIA, 12TH-13TH CENTURY
A piece with unusual type of relief decoration in very delicate harmony of soft green, blue and ivory white. The inside with all over relief decoration of graceful arabesque scrolls enclosing bird motives. *Height, 2¾ inches; diameter, 6¼ inches.*

397 POTTERY PITCHER RHAGES, PERSIA, 13TH CENTURY
A specimen of rare shape, glazed in a very rich shade of cobalt blue. The deep cylindrical neck decorated with panels bearing floral decoration in sgraffito technique. *Height, 7½ inches.*

398 POTTERY BOWL PERSIA, 13TH-14TH CENTURY
A simple, dignified shape, the body decorated with flutings, the neck with a wide rim of conventionalized Neskhi inscription in relief. Light turquoise green, partly covered with golden iridescence. *Height, 4¾ inches; diameter, 7¼ inches.*

399 TALL POTTERY VASE WITH RELIEF DECORATION PERSIA, 13TH CENTURY
Mate to the preceding. In this piece the deep cobalt blue is veiled by a film of grayish iridescence. *Height, 13¾ inches.*

400 TALL POTTERY VASE WITH RELIEF DECORATION PERSIA, 13TH CENTURY
Showing the deep cobalt blue of Persia in its glory. The deep blue has rare purple and greenish reflexes, and is accentuated by the bold Cufic lettering in relief that covers the body of the vase, intermingled with varied scroll work. Thick drops of the unctuous glaze on the grayish clay of the foot.
Height, 13¾ inches.

401 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY
Very rich harmony of cobalt and turquoise blue, vigorously accented with black. The inside divided into four radial sections, each decorated with rapidly sketched, but strong flower shrubs. Rare and beautiful specimen.
Height, 3½ inches; diameter, 7½ inches.

402 POTTERY EWER RHAGES, 13TH CENTURY

A rich harmonization of cobalt blue, terra cotta and gold, accented by touches of white. All over decoration of patterned stripes widening toward the foot. Note the fine mottlings of rich turquoise produced by the running of the cobalt glaze inside the neck. Rare specimen. *(From the Brayton Ives coll.)* *Height, 8¾ inches.*

403 POTTERY EWER RHAGES, PERSIA, 13TH CENTURY

Decorated with two wide friezes of wavy leaf scroll work of elegant calligraphy, in black on deep turquoise blue. The center of the body encircled by a band of Neskhi inscription.

Height, 13 inches.

404 POTTERY PITCHER WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

The grooves of the melon shaped body with small, but sketchily indicated floral scroll work, in lustre on cobalt blue. The gracefully shaped mouth and neck with similar decoration. Unusual specimen. *Height, 8½ inches.*

405 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

Charming all over figural decoration of seated women, each enclosed in a small medallion compartment. Tall octagonal body with low cylindrical neck. *Height, 9½ inches.*

406 POTTERY BOWL WITH POLYCHROME DECORATION RHAGES, PERSIA, 13TH CENTURY

A very subtle harmonization of delicate tones of green, blue and terra cotta on ivory white. Radiant compartments with alternating arabesque tree and fish motives decorate the inside of the bowl, separated by stripes with Neskhi inscription. The edge with a graceful arabesque frieze in blue on terra cotta. Charming and unusual specimen.

Height, 3½ inches; diameter, 8 inches.

407 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

The bottom with a very spirited decoration of a gazelle on a background of beautifully designed flowers and leaves. The sides with two friezes, one of Neskhi inscription, the other of scroll work. The outside of the bowl with melon like groovings. *Height, 4 inches; diameter, 8½ inches.*

408 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

A piece of elegant simplicity, with a very subtle color combination of lustre outlined in red on a background of delicate cobalt blue. The outside with a deep frieze of arabesques in very refined design; the inside divided by six radiant stripes of lustre. A beautiful specimen.

Height, 4½ inches; diameter, 6¾ inches.

409 POTTERY EWER RHAGES, PERSIA, 13TH CENTURY

A rare type with lustre decoration on deep cobalt blue. The large globular body with a bald design of four circular medallions, each with the figure of a seated woman "en reserve." A specimen of unusual interest, in an excellent state of preservation. *Height, 11 inches*

410 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

Fine quality olive brown lustre with rare ruby emanations. Decoration of exceptionally vigorous quality of six seated female figures forming a frieze around the body of the bowl. Compressed bulbous shape. *Height, 4 inches.*

411 POTTERY BOWL WITH POLYCHROME DECORATION RHAGES, PERSIA, 13TH CENTURY

The Sultan entertained by a musician. The figures are on an unusually large scale, while the coloring is as striking and vigorous as the design. The garments and background are impressionistically indicated in cobalt blue, red and turquoise green, accented by relief outlines of white.

Height, 3¾ inches; diameter, 8½ inches.

SCULPTURES

LOTS 412-423

412 MARBLE HEAD OF PARIS ROMAN, IMPERIAL PERIOD
The graceful head of the Trojan youth with loosely curling hair and Phrygian bonnet. Marble base. It was acquired by the Hope family from James Millingen about 1824, and was published by Millingen in his "Ancient Unedited Monuments." *(From the Lord Hope coll.) Height, 22 inches.*

413 MARBLE CINERARY URN ROMAN, IMPERIAL PERIOD
Rectangular shape. Rams' heads on the two front corners, connected by a garland of fruits and flowers, with birds picking the fruit. Above the garland Latin inscription with the name of the deceased, who belonged to the family of the Fabii. (Bottom and one side damaged.) *(From the Lord Hope coll.)*
Height, 7 inches; width, 13 inches.

414 CINERARY URN ROMAN, IMPERIAL PERIOD
Marble; square shape. Rams on the four corners. Large garlands of fruits and flowers with floating ribbons in very fine sculpture on the sides. *(From the Lord Hope coll.)*
Height, 7 inches; width 13 inches.

415 MARBLE BUST OF A ROMAN EMPEROR
ROMAN, 1ST-2ND CENTURY A.D.
A fine head of energetic expression. (Damaged; the nose broken.) Marble base. *Height, 16 inches.*

416 SMALL MARBLE HEAD OF A SATYR
GREEK, HELLENISTIC, 3RD-2ND CENTURY B.C.
Excellent little sculpture, said to have been found in Cappadocia, Asia Minor. (Damaged.) Green marble base.
Height (with base), 5 inches.

417 MARBLE BUST OF A WOMAN
ROMAN, 1ST-2ND CENTURY A.D.
A composition of quiet strength. The hair is bound with a fillet, the deep set eyes arched by well modeled brows. (Nose, mouth and chin slightly damaged.) *Height, 16 inches.*

418 MARBLE GROUP ROMAN, IMPERIAL PERIOD

In the center a nude female figure standing, probably Venus. A small nude female figure to her right, while on the left Amor and Psyche are represented embracing one another. Charming quality. On green marble base. *Height (with base), 15 inches.*

419 MARBLE TORSO OF VENUS

HELLENISTIC, 3RD-2ND CENTURY B.C.

An interesting specimen of the Alexandrian school. Venus standing, folding her garment about her loins, to her left a graceful amorino riding on a dolphin. *Height, 42 inches.*

420 FLUTED MARBLE COLUMN

Simple, classic lines; round top and base. Light pinkish marble, veined with brown.

Height, 41 inches; diameter, 9 inches.

421 MARBLE HEAD OF A YOUTH

GREEK, HELLENISTIC PERIOD

Simple, classic profile; abundant curly hair. Red marble stand. *Height, 9 inches.*

422 MARBLE COLUMN WITH CORINTHIAN CAPITAL

ROMAN, IMPERIAL PERIOD

The columns probably of later date. The flower and leaf work of the capital rendered with an exquisite feeling for detail; the entire, dignified, yet elaborate in workmanship and conception. (Chipped.) *Height, 39¾ inches.*

423 MARBLE COLUMN WITH CORINTHIAN CAPITAL

ROMAN, IMPERIAL PERIOD

Mate to the preceding. (Slightly chipped).

Height, 39¾ inches.

SALE FRIDAY AFTERNOON, JANUARY 28TH
AT TWO-THIRTY O'CLOCK

FOURTH SESSION
LOTS 424-585

JEWELRY
LOTS 424-455

424 GOLD PLATED PENDANT ON GOLD CHAIN
Graceful shape, enamelled and set with ruby colored and green stones. Baroque pearl in the center.

425 GOLD PLATED PENDANT ON GOLD CHAIN
Rosace shaped with setting of baroque pearls, emerald and ruby colored stones. Small drop with green stones.

426 PAIR OF SILVER EAR-RINGS PLATED IN GOLD
Flower shaped, with setting of baroque pearls and emerald colored stones.

427 PAIR OF GOLD PLATED EAR-RINGS
Delicate butterfly shape with oval drops. Setting of small turquoise stones and two seed pearls. Unusual and charming design.

428 JEWELLED LAVALLIERE ON GOLD CHAIN
The pendant of silver, plated with gold. Rosace shape, with blue and white enamelling and setting of turquoise. Baroque pearl in the center.

429 HEAVY WROUGHT BRONZE ARMLET
INDIA, 19TH CENTURY
Massively wrought ornamentation. Setting of a red stone at either end.

430 GOLD PLATED PENDANT ON GOLD CHAIN
Flower shaped pendant set with six small turquoise stones surrounding a large one in the center; turquoise drop.

431 GOLD NECKLACE WITH TURQUOISE AND PEARL SETTING

Delicate chain, the front with eleven small turquoise pendants, every other one with a small pearl.

432 GOLD PLATED LAVALLIERE ON GOLD CHAIN

The pendant flower shaped, with setting of six turquoise and with turquoise drop.

433 GOLD PLATED PENDANT ON GOLD CHAIN

Rosace shaped, with large baroque pearl in center surrounded by emerald and ruby colored stones. Delicately shaped drop.

434 GOLD AND CARNELIAN INTAGLIO WATCH CHARM ENGLISH, ABOUT 1800

Head of Patroclus.

435 GOLD RING WITH AGATE INTAGLIO ABOUT 1800

Round medallion with head of a ruler in heavy gold mounting.

436 GOLD RING WITH AGATE CAMEO ABOUT 1800

Delicate carving of a female dancer; oval.

437 GREEN JASPER INTAGLIO RING IN MODERN SETTING ABOUT 1800

Shows a sacrifice to the gods.

438 GOLD RING WITH AGATE INTAGLIO RENAISSANCE PERIOD

Achilles bearing the body of Patroclus.

439 GOLD RING WITH AGATE INTAGLIO ENGLISH, 18TH CENTURY

Delicately executed figures of Theseus and Bellerophon.

440 GOLD PLATED PENDANT ON GOLD CHAIN

Rosace shape, heavily set with a large baroque pearl surrounded by enamelling and with alternating ruby and emerald colored stones. Baroque pearl drop.

441 NECKLACE, EAR-RINGS AND BROOCH

ITALIAN, EARLY 19TH CENTURY

All of shell cameos of excellent quality, decorated with classic subjects. The necklace with fourteen cameos with various subjects; mounted in gold. The ear-rings with amorini. The brooch with a cameo of Alexander as Jupiter Ammon.

442 GOLD RING WITH TURQUOISE MATRIX SETTING

Artistic setting with small baroque pearl on either side of the turquoise matrix in the center.

443 GOLD PLATED TURQUOISE BROOCH

Elaborately wrought circular setting with baroque pearls and nine turquoise.

444 GOLD RING SET WITH TURQUOISE

HUNGARIAN, ABOUT 1850

Rosace design of central turquoise encircled by six small turquoise stones (two missing).

445 GOLD PLATED SILVER PENDANT ON GOLD CHAIN

Rosace shape, set with baroque pearls and ruby and emerald colored stones. Small green drop.

446 PAIR OF MASSIVE GOLD PLATED BELT BUCKLES

HUNGARIAN, 19TH CENTURY

Very rich barbaric style, heavily wrought and with applied pointed ornaments.

447 RICHLY JEWELLED GOLD PLATED NECKLACE

HUNGARIAN, 19TH CENTURY

The chain with twenty-two links in the form of varied rosaces, richly set with turquoise, baroque pearls and garnet colored stones. The heavy pendant with enamelled center and elaborate setting of turquoise, baroque pearls and garnet colored stones. Suspended from oval jewelled medallion and with large turquoise drop. A very rich specimen.

448 SILVER BOX PLATED WITH GOLD

FRENCH, EARLY 19TH CENTURY

The cover with rosace inlay of ivory stained red and green. The sides and bottom with elaborately wrought flower and scroll motives in charming design. (Ivory inlay damaged).

Length, 2½ inches.

449 GOLD PLATED LOCKET WITH ENAMELLED AND JEWELLED DECORATION

VIENNA, 19TH CENTURY

Oval; the front with medallion of two children, surrounded by small turquoises and large ruby colored stones on a background of enamelling. Quaint specimen.

450 GOLD PLATED BRACELET SET WITH SEMI-PRECIOUS STONES HUNGARIAN, 19TH CENTURY

Very unusual design, richly set with turquoise and garnet colored stones. Formed of seven large semi-circular links, richly wrought and enamelled and of graduated size. One stone missing.

451 LARGE SILVER AND GOLD PLATED PENDANT

Charming open work floral design, richly set with garnet colored stones and baroque pearls, and with baroque pearl drop.

452 PAIR OF SILVER AND JEWELLED BELT BUCKLES

Open work Renaissance scroll setting with large baroque pearls and ruby colored stones.

453 LARGE GOLD PLATED BROOCH MODERN HUNGARIAN

In the form of three large rosaces with high setting of large emerald colored stones alternating with small baroque pearls. The reverse side elaborately wrought.

454 PAIR OF GOLD PLATED EAR-RINGS

Elaborately set with ruby and emerald colored stones surrounding a baroque pearl. Pear shaped. (One fastening damaged.)

455 GOLD PLATED BROOCH RICHLY SET WITH TURQUOISE

Unusual style, set with very deep blue turquoise. The oval top brooch with two smaller pendants. Filigree mounting, with all over setting of large and small stones.

GREEK VASES

LOTS 456-479

Antique potteries are seldom found unharmed by time, therefore it has not been considered necessary to mention defects resulting from age

456 BLACK FIGURED AMPHORA

GREEK, EARLY 5TH CENTURY B.C.

Remarkable decoration, full of primitive strength and vigor. One side shows Apollo between two oxen; the reverse Zeus and Hera. Interesting and rare piece. *(From the Lord Swansea coll.)* *Height, 9 inches.*

457 RED FIGURED HYDRIA OR WATER VESSEL

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

Graceful and well-executed decoration representing a Grecian lady in her boudoir holding a large tray with ornaments and attended by a slave who is bearing ornaments and other accessories of the toilet. *(From the Lord Swansea coll.)*

Height, 12 inches.

458 RED FIGURED KELEBE

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

One side with an interesting boudoir scene, representing a Grecian beauty holding a fan in one hand, and large boxes full of ornaments in the other hand; the reverse with head of young Grecian woman. *(From the Lord Swansea coll.)*

Height, 18½ inches.

459 RED FIGURED AMPHORA

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

The body decorated with a very expressive and vigorously executed frieze showing a group of girls playing morra. *(From the Lord Swansea coll.)* *Height, 12½ inches.*

[SEE ILLUSTRATION]

460 OENOCHOE

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

Red figured type; touches of white slip. Decoration of winged genii. The high curved handle with medallion heads at top and base. *(From the Lord Swansea coll.)* *Height, 15½ inches.*

461 COVERED JAR CORINTHIAN, 7TH CENTURY B.C.
White clay, decorated with an incised frieze in black of walking birds and animals, all showing a strong Assyrian influence. *(From the Lord Swansea coll.)* *Height, 5¾ inches.*

462 RED FIGURED CRATER
GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.
One side with a draped male figure leaning upon a staff; the reverse with a graceful female figure carrying various ornaments. *(From the Lord Swansea coll.)*
Height, 11¾ inches; diameter, 10¾ inches.

463 RED FIGURED CRATER
ESTRUSCAN, EARLY 3RD CENTURY B.C.
Mythological subject; two nude young Greeks holding drapery and attending to sacrificial performance. On the other side two warriors. *(From the Lord Swansea coll.)*
Height, 11¼ inches; diameter, 11 inches.

464 LARGE TERRA COTTA VASE FROM MEGARA
GREEK, 4TH CENTURY B.C.
Ewer shape, pear shaped body, low spreading foot. Decorated on neck and handle with relief decoration; winged genius and heads of young women. Rare specimen. *(From the Lord Swansea coll.)* *Height, 30½ inches.*

465 RED FIGURED CRATER
GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.
One side with a male and female figure bearing sacrifices to Bacchus; the reverse shows the meeting of two youths, one of whom carries a scepter. Beautiful specimen. *(From the Lord Swansea coll.)* *Height, 13¼ inches; diameter, 11¾ inches.*

[SEE ILLUSTRATION]

466 RED FIGURED CRATER OR MIXING BOWL
GREEK, 4TH-3RD CENTURY B.C.
One side with the victor in the race on chariot drawn by four fierce horses; the reverse with three gracefully draped and coiffured young Greek women, advancing in a religious procession. *(From the Lord Swansea coll.)*
Height, 17½ inches; diameter, 15¼ inches.

467 RED FIGURED CRATER

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

One side with representation of Apollo playing the lyra, with a female Muse standing on either side of him; the reverse with scene from a Greek drama, one figure carrying a torch, the other a staff. *(From the Lord Swansea coll.)*

Height, 14¾ inches; diameter, 15½ inches.

468 RED FIGURED CRATER

4TH-3RD CENTURY B.C., PERHAPS FROM CRIMEA

One side with representation of three Amazons in half Oriental attire with tapestry woven sleeves; the reverse with a comic fight between two warriors. *(From the Lord Swansea coll.)*

Height, 12½ inches; diameter, 13¾ inches.

469 AMPHORA

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

Red figured type. One side with a mythological scene, the other with a representation of Eros and a young woman. *(From the Lord Swansea coll.)* *Height, 29 inches.*

470 RED FIGURED KELEBE

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

One side with decoration of characteristic boudoir scene, showing a young woman attended by a winged genius who is holding various articles of the toilet. The other side with representation of two men talking. *(From the Lord Swansea coll.)*

Height, 17½ inches.

471 RED FIGURED CRATER

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

One side with a representation of winged genius and a young woman holding ornaments; the reverse with two draped male figures, each leaning upon a staff. *(From the Lord Swansea coll.)* *Height, 12½ inches; diameter, 13 inches.*

472 RED FIGURED CRATER

GREEK, FROM SOUTHERN ITALY, 4TH-3RD CENTURY B.C.

One side with a boudoir scene, showing a Greek lady holding a mirror in the center, with attendants on either side. The reverse with three draped male figures conversing. The figures accented by considerable use of white. *(From the Lord Swansea coll.)* *Height, 15½ inches; diameter, 15 inches.*

473 ARYBALLOS CORINTHIAN, 7TH CENTURY B.C.
White clay, with incised and painted bird and animal decoration in Assyrian style. *(From the Lord Swansea coll.)*
Height, 5¼ inches.

474 ARYBALLOS CORINTHIAN, 7TH CENTURY B.C.
White clay, with painted and incised design in purple and green with touches of orange. The animal and floral motives show a strong Assyrian influence. *(From the Lord Hope coll.)*
Height, 7 inches.

475 ALABASTRON CORINTHIAN, 7TH CENTURY B.C.
Decorated in Oriental Assyrian style with two friezes, the upper with closely arranged animal and floral motives, the lower with grotesque warriors carrying huge round shields. White clay, the decoration painted in red and black and outlined by incised lines. *(From the Lord Hope coll.)*
Height, 8 inches.

476 BLACK FIGURED AMPHORA GREEK, 6TH CENTURY B.C.
Red clay, decorated in black with figures of remarkable dramatic quality. One side shows a warrior with helmet standing in a chariot with quadriga; the other side represents a mythological scene, with two gods and a deer. *(From the Lord Swansea coll.)* *Height, 15¾ inches.*

477 BLACK FIGURED BOWL GREEK, 6TH CENTURY B.C.
The outside decorated with a narrow frieze, with a hunting scene executed with the refined minuteness of miniature painting. Four hunters with lifted lances ride on fiercely galloping horses and aim at a wild boar which they have brought to bay. Simple shape, set on a high foot and with handles at either side. *(From the Lord Swansea coll.)*
Height, 5½ inches; diameter, 8½ inches.

[SEE ILLUSTRATION]

478 VASE CORINTHIAN, 7TH CENTURY B.C.
Decorated with three friezes showing animal and floral motives in red and black on the cream colored ground of the vase. Marked Oriental Assyrian influence. *(From the Lord Swansea coll.)* *Height, 12 inches.*

479 TERRA COTTA VASE MEGARA, GREECE, 4TH CENTURY B.C.
Globular body, with spout. Below the spout a large head of a young woman modeled in the round. On top of the vase three figures of young women with raised arms in the attitude of prayer. Traces of old polychromy. *Height, 30 inches.*

[SEE ILLUSTRATION]

SULTANABAD POTTERY

LOTS 480-496

480 SMALL POTTERY DISH
SULTANABAD, PERSIA, 13TH-14TH CENTURY
Black and rich cobalt blue on ivory white. The bottom decorated with a medallion formed of geometrical interlacings. The sides with a frieze of alternating arabesque leaves and interlacings. *Diameter, 5½ inches.*

481 POTTERY BOWL
SULTANABAD, PERSIA, 13TH-14TH CENTURY
Very beautifully blended tones of cobalt and turquoise blue, the glaze forming ice crackle on the bottom of the bowl. Decoration of a six-lobed rosace filled in with small floral motives.
Height, 4¼ inches; diameter, 8 inches.

482 POTTERY BOWL WITH LUSTRE DECORATION
SULTANABAD, PERSIA, 13TH-14TH CENTURY
Finely contrasting use of cobalt blue in combination with the lustre. The bottom with a large four-lobed rosace of very refined design filled in with arabesque flowers, and outlined in cobalt. *Height, 3 inches; diameter, 7 inches.*

483 SMALL POTTERY BOWL
SULTANABAD, PERSIA, 13TH-14TH CENTURY
Very richly contrasting tones of cobalt and turquoise blue. The inside with four compartments enclosing heart shaped rosaces radiating from a circular floral medallion on the bottom. *Height, 3¼ inches; diameter, 6 inches.*

484 SMALL POTTERY DISH

SULTANABAD, PERSIA, 13TH-14TH CENTURY

Charming bird and flower decoration in blue and black on a white ground. Light touches of iridescence.

Diameter, 6½ inches.

485 POTTERY PITCHER

SULTANABAD, PERSIA, 13TH-14TH CENTURY

Decorated with a design of flying phoenixes with sweeping tail feathers on a background of peony leaves. Part of the body very beautifully touched with rainbow like and silvery iridescence. The cylindrical neck shows a spray of leaves. Excellent state of preservation. *Height, 10¾ inches.*

486 POTTERY PITCHER SULTANABAD, PERSIA, 14TH CENTURY

A graceful shape, charmingly decorated with a frieze of heart shaped medallions enclosing floral motives. Cobalt and light blue, partly covered by a thick golden iridescence, shading into deep purple and rainbow tints. Excellent state of preservation. *Height, 6¾ inches.*

487 SMALL POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

Bold rosace decoration sketchily executed in green and white. Heavy pottery, with brilliant glaze, whose coagulation in the center forms a circle that is like pale green ice.

Height, 3½ inches; diameter, 6½ inches.

488 POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

Characteristically Chinese decoration on the inside of three cranes flying on a background of peony flowers. Olive green and white, vivified with touches of deep cobalt. The outside with frieze of bold Neskhi inscription.

Height, 4¾ inches; diameter, 7½ inches.

489 SMALL POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

A specimen whose decoration reveals Mongolian influence. Cobalt and turquoise blue on white, with elaborate all over decoration. The sides with wide and narrow radiant stripes, bearing floral motives, the bottom with a circular medallion showing a hare among flowers.

Height, 2¼ inches; diameter, 6¼ inches.

490 POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

Massive piece, boldly decorated with vigorous floral, linear and dot motives in cobalt and turquoise blue. The bottom with a five lobed rosace. The colors of exceptionally rich tonality. *Height, 4¼ inches; diameter, 7¾ inches.*

491 LARGE POTTERY DISH

SULTANABAD, PERSIA, 13TH CENTURY

Very intricate and graceful decoration of interlaced arabesque scrolls in dark green and rich cobalt blue on white. The outside with single detached arabesque motives.

Height, 2¾ inches; width, 12¾ inches.

492 POTTERY JAR SULTANABAD, PERSIA, 13TH-14TH CENTURY

Powerful bulging shape. The body with a wide frieze of underglaze decoration in cobalt and light blue, almost covered by a thick golden iridescence. *Height, 8¼ inches.*

493 POTTERY PITCHER

SULTANABAD, PERSIA, 14TH CENTURY

The mouth in the form of a woman's head. The globular body decorated with small, but sketchily executed motives arranged in wide vertical stripes and surmounted by a frieze of dots. Green, decorated in black. Touches of silvery iridescence.

Height, 8¼ inches.

494 POTTERY PITCHER

SULTANABAD, PERSIA, 14TH CENTURY

The neck in the form of a human head, one of the favorite conceits of the Persian potters. Ivory white, the grooved body decorated with vertical stripes sketchily painted in cobalt blue. The neck and part of the body covered by a thick golden iridescence. Perfect state of preservation. *Height, 6¾ inches.*

495 LARGE POTTERY DISH WITH LUSTRE DECORATION SULTANABAD, PERSIA, 13TH CENTURY

A rare specimen of exceptionally rich color and very expressive design. The inside divided into eight radiant compartments, six of them in very brilliantly contrasting cobalt blue

and turquoise green decorated in lustre. The other two are decorated with very expressively drawn figures of seated women. The ouside glazed in exceedingly rich cobalt blue.

Diameter, 13½ inches.

496 LARGE POTTERY JAR

SULTANABAD, PERSIA, 14TH CENTURY

Massive globular shape, decorated in cobalt and light blue, and with touches of rainbow tinted iridescence. The body with a wide frieze of heart-shaped motives filled with floral decoration; a narrow frieze above and below.

Height, 10 inches.

VARIOUS TEXTILES

LOTS 497-530

497 OPENWORK TENT HANGING

PERSIA, 18TH CENTURY

The window with arched top with large cut work rosace pattern forming a design similar to the geometrical interlacings of Arabic wooden doors. Red canvas, bordered by white. The outer border and the arch of the window filled with applique work (reciprocated lily pattern and arabesque leaves) in red. green and white. Charming, picturesque piece. (Slightly damaged.) *Length, 80 inches; width, 41 inches.*

498 OPENWORK TENT HANGING

PERSIA, 18TH CENTURY

Same as the preceding, but white cotton framed by red, blue and pale yellow. (Repaired.)

Length, 68 inches; width, 35 inches.

499 OPENWORK TENT HANGING

PERSIA, 18TH CENTURY

Same as preceding. Charming color combination of nile green, orange and dark blue. (Repaired.)

Length, 83 inches; width, 46 inches.

500 OPENWORK TENT HANGING

PERSIA, 18TH CENTURY

Same as the preceding, but forming three door arches in vivid red and pale green. *Length, 92 inches; width, 120 inches.*

501 SILK BROCADE TABLE COVER

PERSIA, 17TH CENTURY

All over pattern of delicate flower shrubs in pastel shades on salmon red background. (Slightly worn.) *31 inches square.*

502 STRIP OF SILK BROCADE PERSIA, 17TH CENTURY

Charming pattern of cut rose flowers in greenish and golden shades on deep blue background.

3 feet 10 inches by 1 foot 3½ inches.

503 SILK BROCADE TABLE COVER

PERSIA, 18TH CENTURY

All over pattern of charming "Cashmere" palmettos in blue and golden yellow on deep red background.

31 inches by 20 inches.

504 SILK BROCADE TABLE COVER

PERSIA, 17TH CENTURY

Exquisite harmony of the pastel blue center and the salmon red border. The center with all over pattern of flower shrubs of refined design, embroidered with small sequins. The border with small floral all over patterns. *25½ inches square.*

505 SILK BROCADE TABLE COVER

PERSIA, 17TH CENTURY

The center with a pattern of curved stems with carnations, silver and orange on pale blue. The border vivid red with small yellow flowers. *29 inches square.*

506 SILK BROCADE TABLE COVER

PERSIA, 18TH CENTURY

Fanciful cut flowers in all over pattern on salmon red ground. (Slightly worn.) *3 feet 4 inches by 3 feet 1 inch.*

507 KASHAN VELVET TABLE COVER

PERSIA, 18TH CENTURY

Palmetto border, the center with a great number of stripes with various geometrical and floral patterns. Soft mellow colors with accents of orange and indigo blue. (Slightly worn in the center.) *Length, 61 inches; width, 42 inches.*

508 PIECE OF KASHAN VELVET

PERSIA, 17TH-18TH CENTURY

Typical Kashan pattern in polychrome velvet. Medallion borders; in the middle composition of conventionalized cypress trees. Warm, soft tones on deep red background. Good specimen. *Length, 37 inches; width, 29 inches.*

509 STRIP OF BRUSSA BROCADE

TURKEY, 16TH-17TH CENTURY

All over pattern of large rosaces in golden yellow, the flower petals indicated in light blue, scattered over a background of deep Turkish red. *Length, 57 inches; width, 26½ inches.*

510 SILK BROCADE PERSIA, 16TH-17TH CENTURY

Beautiful pattern of charming flower shrubs of elaborate design in soft pastel shades on slate blue ground. One of the best patterns in the collection; unusual width of the fabric.

4 feet by 2 feet 4 inches.

511 COPE (GREEK ORTHODOX CHURCH)

RUSSIA, 18TH CENTURY

Made of Russian brocade. Pattern of small flower bouquets alternating with flower twigs in heavy relief silver brocade, framed by lanceolated curved silver leaves.

Semicircular shape, 9 feet 4 inches by 4 feet 5 inches.

512 KASHAN VELVET TABLE COVER

PERSIA, 18TH CENTURY

Two birds of rectangular design, grouped on both sides of a flower vase, four times repeated. Strong color harmony of orange and light blue on deep red. Fine specimen.

41 inches square

513 BROCADE DIVAN CUSHION

NORTHWESTERN PERSIA, 17TH-18TH CENTURIES

Peacocks grouped on both sides of the tree of life, singing birds among flowery stems and central medallion with various floral ornaments, display an array of gay colors on the blue background of this charming and rare fabric.

Length, 42 inches; width, 28 inches.

514 TWO LARGE PIECES OF BROCADE

ENGLISH, 1830-40

Very vividly patterned with peacocks, parrots, humming birds, pheasants, etc., flying among varied and brilliantly colored floral sprays on ivory white. (Pieced and damaged.)

Size: 11 feet by 4 feet 2 inches and 10 feet 3 inches by 3 feet 3 inches.

515 PIECE OF BROCADE ENGLISH, 1830-40

Same as preceding. (Pieced and damaged.)

Size: 6 feet 6 inches by 4 feet.

516 TWO LARGE PIECES OF BROCADE

ENGLISH, 1830-40

Same as the preceding. (Damaged.)

Size: 10 feet 7 inches by 4 feet 1 inch and 10 feet 4 inches by 3 feet 10 inches.

517 TWO LARGE PIECES OF BROCADE

ENGLISH, 1830-40

Similar to the preceding, with vivid bird and floral pattern on ivory ground. (Damaged.)

Size: 10 feet 4 inches by 4 feet and 10 feet 6 inches by 3 feet 3 inches.

518 POLYCHROME BROCADE HANGING

PORTUGUESE, ABOUT 1830

Old nattier blue scroll work upon red border and white center field, intermingled with naturalistic flower bouquets. Very strong and vivid colors. (Damaged.)

Size: 7 feet 1 inch by 5 feet.

519 POLYCHROME BROCADE HANGING

PORTUGUESE, ABOUT 1830

Same as the preceding. (Damaged.)

Size: 7 feet 1 inch by 5 feet.

520 POLYCHROME BROCADE HANGING

PORTUGUESE, ABOUT 1830

Same as the preceding. (Damaged.)

Size: 7 feet 1 inch by 5 feet.

521 POLYCHROME BROCADE HANGING

PORTUGUESE, ABOUT 1830

Same as the preceding. (Damaged.)

Size: 7 feet 1 inch by 5 feet.

522 SEVEN PIECES OF SILK BROCADE

PORTUGUESE, ABOUT 1850

Half naturalistic flowers in strong, vivid colors—yellow, purple, light blue, red and pink on white satin background. Irregular sizes. (Slightly damaged.)

523 RARE BROCADE PANEL CHINA, EARLY MING PERIOD

This panel is not tapestry woven, but woven on the brocade loom. In color and composition it shows a great resemblance to the early silk tapestries which are generally ascribed to the Sung period. The composition is allegorical. It shows in the center Shu Lao and the two heavenly twins under a pine tree with cranes flying around. Among the diverse figures in the foreground, eight Taoist genii may be recognized. Mounted on antique Chinese brocade, with beautiful lotus pattern. Framed. *Height, 60 inches; width, 41 inches.*

524 PRAYER RUG IN WOOLEN APPLIQUE EMBROIDERY TURKEY, 18TH CENTURY

An interesting specimen of Near Eastern art under European rococo influence. The border consists of rococo cartouches in blue with conventionalized rose bushes in red and green. The columns of the prayer niche are richly adorned with blue rococo scroll work, supporting a voluted arch with various polychrome flower patterns.

Size: 6 feet 1 inch by 3 feet 9 inches.

525 BENARES GOLD BROCADE

INDIA, 18TH-19TH CENTURY

Large hanging or garment of irregular shape, made of very beautiful Benares brocade, showing a pattern of palmetto shaped flower bouquets in gold brocading on a background of blackish blue silk. *Length, 12 feet; width, about 3 feet.*

526 COPE (GREEK ORTHODOX CHURCH)

ITALY, 18TH CENTURY

Made of Italian 18th century gold brocade, showing floral stems in faint colors with touches of silver and gold on a mellow olive green ground. Very soft and fine color harmony. Semicircular shape.

Length, 10 feet 7 inches; width, 5 feet 2 inches.

527 COPE (GREEK CATHOLIC)

PERSIA, 16TH-17TH CENTURIES

The hood and front stripes of red silk rep, the cope itself of a charming Persian cloth of silver, with repeated delicate pattern of flower shrubs. Oriental fabrics were often used for vestments of the Russian and the Greek Catholic church. Fine and rare specimen. *Semi-circular; diameter, 104 inches.*

528 VELVET TABLE COVER ITALY, LATE 16TH CENTURY

Small all over pattern of diamonds and rosaces in green cut and uncut velvet on a background of soft yellow silk. Green fringe all around. Excellent state of preservation.

Size: 67 inches by 72 inches.

529 LARGE VELVET SPREAD SPAIN, 16TH-17TH CENTURY

Fluffy plush in vivid colors, harmoniously mellowed down by age. Pattern of huge conventionalized flowers and stems in red, yellow and blue on a background of deep green. (Worn.)

Length, 10 feet 6½ inches; width, 5 feet.

530 HANGING OF BRUSSA BROCADE

TURKEY, 16TH-17TH CENTURY

Sunburst medallions, surrounded by large carnations in gold thread, outlined by green on a background of strong red. Powerful design. *Length, 5 feet; width, 4 feet 4 inches.*

IMPORTANT COLLECTION OF SAMARRA POTTERY

Our knowledge of Mohammedan pottery was until a few years ago confined to the potteries of the 12th and 13th centuries. About ten years ago Professor F. Sarre made important excavations at Samarra, which during the 8th and 9th centuries was the capitol of the Caliphs. These excavations had the surprising result of revealing the entire series of new types of pottery, hitherto only known by a few specimens which no one knew how to classify. These potteries showed the lustre technique in a much greater variety than it was known hitherto. Pale olive and deep ruby lustre were found together with the well known brown and golden shades. A strange type of sgraffito ware was discovered, but more important than the technical particularities of these potteries were their artistic qualities. Besides the usual brittle, sandy paste a dense clay was used, which is generally of excellent quality, resembling stone ware, although not as heavy. It reminds one of certain Chinese Tang wares. This resemblance is not accidental. Chinese Tang porcelains and stone wares have been found in Samarra, proving trade relations and artistic influence. The shapes of these wares are extremely refined and seem to emulate with the Tang potteries. The design is extremely primitive and bold.

The Metropolitan Museum possesses very few specimens of this early type. It is the first time that these wares have been offered at public auction. The present collection represents all the interesting types in choice specimens and offers a rare opportunity for museums and connoisseurs.

SAMARRA POTTERY

LOTS 531-548

531 SMALL POTTERY BOWL

SAMARRA WARE, 8TH-9TH CENTURY

This rare specimen of graceful shape and fine potting is decorated with a delicate arabesque frieze in low relief. Cream white, with fine iridescence.

Height, 2 inches; diameter, 5¼ inches.

[SEE ILLUSTRATION]

532 GLAZED EARTHENWARE VASE

SASSANIAN OR PARTHIAN

Very rare and early specimen, with molded and barbotine decoration. The globular body with three friezes, the first of arch motives, the second of four lobed rosaces, and the third of compartments with motives of three different types. The tall, cylindrical neck with ribbings in relief. The green glaze has almost entirely worn away. *Height, 10 inches.*

[SEE ILLUSTRATION]

533 WHITE POTTERY BOWL

SAMARRA WARE, 8TH-9TH CENTURY

A specimen of remarkably fine potting, comparable to Chinese pottery of the Tang Period. An extremely fine shape, made of dense clay, almost like stoneware. Beautiful ivory white, with disintegrated lustre decoration. Excellent condition.

Height, 1¾ inches; diameter, 5½ inches.

[SEE ILLUSTRATION]

534 IVORY WHITE POTTERY BOWL

SAMARRA WARE, 8TH-9TH CENTURY

A small bowl of fine potting, with very refined incised decoration of heart shaped arabesque motives encircling the inside.

Height, 2 inches; diameter, 5 inches.

[SEE ILLUSTRATION]

535 SMALL POTTERY DISH

SAMARRA WARE, 8TH-9TH CENTURY

A specimen revealing the greatest refinement of the potting technique, both in form and quality of material, and similar to the Han potteries of China. Running glaze of green with fine iridescence. *Diameter, 5¼ inches.*

[SEE ILLUSTRATION]

536 POTTERY BOWL SAMARRA WARE, 8TH-9TH CENTURY

Incised sgraffito type. Primitive and vigorously executed decoration of a central pigeon medallion with arabesque leaf border. Pale green rim. Interesting specimen.

Height, 2¼ inches; diameter, 7½ inches.

[SEE ILLUSTRATION]

536a POTTERY BOWL SAMARRA WARE, 8TH-9TH CENTURY

Incised sgraffito type. Very primitive and vigorously designed frieze decoration of walking lions. Brick red and ivory white with green rim. Slight iridescence. Rare specimen.

Height, 3 inches; diameter, 7 inches.

537 POTTERY DISH WITH LUSTRE DECORATION

SAMARRA WARE, 8TH-9TH CENTURY

The inside with a very spirited and primitive decoration of two leading hares in pale and yellow; the outside with characteristic dot and spiral motives. Rare specimen.

Height, 1½ inches; diameter, 5½ inches.

[SEE ILLUSTRATION]

538 POTTERY BOWL WITH RUBY LUSTRE DECORATION SAMARRA WARE, 8TH-9TH CENTURY

Very rare ruby lustre of rich, gleaming tones. Conventionalized palmetto decoration in well balanced composition.

Height, 2½ inches; diameter, 8½ inches.

539 POTTERY BOWL WITH LUSTRE DECORATION

SAMARRA WARE, 8TH-9TH CENTURY

This very rare and early bowl is decorated with the large figure of a camel in a very vigorous, primitive drawing. On the back of the animal is a seat and a floating banner. The bottom bears a pehlevi inscription. Important specimen.

Height, 3 inches; diameter, 10¾ inches.

[SEE ILLUSTRATION]

540 POTTERY VASE WITH RELIEF DECORATION

PERSIA, 11TH-12TH CENTURY

Very light turquoise blue with bold relief decoration of bird and arabesque motives in remarkably balanced and vigorous composition. Cylindrical body, widening toward the shoulder. The neck cut. Very important specimen.

Height, 6¾ inches

541 POTTERY JAR

EARLY MOHAMMEDAN, PROBABLY MESOPOTAMIA

A very rare type. Deep green lead glaze, with stamped relief decoration showing the following scenes: Mountain goats, a sultan with two attendants, and a sultan strangling two lions (a motif also found in early textiles). A massive simple piece, of the same type as unglazed wares. *Height, 7 inches.*

542 POTTERY BOWL WITH LUSTRE DECORATION

PERSIA, 10TH-12TH CENTURY

Rare and important specimen, the inside decorated with a gazelle-like animal of bold design, surrounded by spirited arabesque scrolls. *Height, 4 inches; diameter, 9 inches.*

543 FUNNEL SHAPED POTTERY BOWL

PERSIA, 11TH-12TH CENTURY

A piece of fine potting, glazed in a beautiful shade of light turquoise. The inside decorated with incised bands of energetic arabesque scroll work of very refined design.

Height, 3¼ inches; diameter, 7½ inches.

544 POTTERY BOWL WITH PAINTED DECORATION

EARLY PERSIAN, 10TH-12TH CENTURY

A specimen of great refinement, recalling the beauty of Chinese wares of the Tang period. Fine delicate potting. Low base of hard clay characteristic of the early period. Pale turquoise blue, decorated with a painted inscription bearing Cufic characters in red on gold, as in glassware. Simple shape with lobed mouth rim. Very rare and important specimen.

Height, 3½ inches; diameter, 5½ inches.

545 DEEP POTTERY BOWL

EARLY PERSIAN, 10TH-12TH CENTURY

Simple shape, glazed in light blue, and decorated with a wide and narrow incised frieze of gracefully composed arabesque scrolls. *Height, 4¼ inches; diameter, 6½ inches.*

[SEE ILLUSTRATION]

546 DEEP POTTERY BOWL

EARLY PERSIAN, 10TH-12TH CENTURY

Light blue, with decoration of broad arabesque leaves, filled in with delicate scroll work.

Height, 4¼ inches; diameter, 6½ inches.

[SEE ILLUSTRATION]

547 LARGE POTTERY BOWL WITH LUSTRE DECORATION RAQQA, MESOPOTAMIA, 12TH-13TH CENTURY

Very graceful and refined decoration, executed in easy, yet vigorous style. The inside with six radiant compartments separated by cobalt blue lines and each bearing a swan upon a background of arabesque leaves. The outside with Neskhi inscriptions in fine sweeping style. Light turquoise blue underglaze. *Height, 5½ inches; diameter, 11 inches.*

[SEE ILLUSTRATION]

548 TRIPOD POTTERY TABOURET

RAQQA, MESOPOTAMIA, 12TH-13TH CENTURY

Turquoise green glaze, veiled by a beautiful silvery, iridescence. The sides with bold Neskhi decoration in relief. The top with three circular holes. *Height, 8¼ inches.*

ORIENTAL RUGS

LOTS 549-568

549 SHIRVAN MAT CAUCASUS, ABOUT 1900

Charming specimen of bright, vivid colors. Three borders; The main one with conventionalized serrated zigzag motives on deep red ground, framed by small border with barber pole stripes. The center field shows an all-over pattern of hexagons framed by black latch hook stripes which surround large conventionalized flowers in vivid colors on white ground.

Size: 4 feet by 3 feet 1 inch.

550 SMALL KABISTAN MAT CAUCASUS, 18TH CENTURY

Latch hook border in vivid colors on white of beautiful design. The deep red center field covered with a charming all-over pattern of single cut flowers in vivid colors intermingled with rosaces and small Caucasian animal motives. (Damaged.)

Size: 3 feet 3 inches by 2 feet 5 inches.

551 GIORDES PRAYER RUG ANATOLIA, 17TH-18TH CENTURY
Beautiful specimen with deep red and warm tan tones. An elaborate main border with large conventionalized star and peony flowers in vivid colors on buff background, framed by numerous small borders. The arch of the prayer niche with conventionalized rose flowers on dark blue background; the field of the niche in plain deep Turkish red. (Repaired.)
Size: 4 feet 8 inches by 3 feet 10 inches.

552 GIORDES PRAYER RUG ASIA MINOR, 18TH CENTURY
Soft color harmony of light yellow and old rose, accented by blue and black. Wide main border with a design of conventionalized curved stems and large floral rosaces. Narrow accompanying border on either side. The arch of the niche with a bold double branched lily motif on an old rose ground. The niche itself light yellow with a floral pattern that is almost worn away. *Size: 5 feet 1 inch by 4 feet 2 inches.*

553 KHORASSAN RUG PERSIA, 19TH CENTURY
The border of interbalanced arabesques and conventionalized flowers in yellow, red, mulberry and black. The center field shows a plain mulberry red ground, a black central medallion with floral decoration in vivid colors with attached rectangular medallions. The same motif repeated in the four corners.
Size: 6 feet 4 inches by 3 feet 11 inches.

554 WOOLEN PRAYER RUG
DAGHESTAN, CAUCASUS, 18TH CENTURY
Delightful specimen with soft, strangely iridescent colors. The rug seems to have a date, 1222 after Hedjra, which would correspond to about 1760 A.D. The main border with latch hook pattern on deep red ground, framed by smaller borders with floral patterns on beautiful bluish green. The field of the prayer niche with an all-over pattern of lozenges in blue outlined by red on cream white ground. Fine flower motives in the center of each lozenge.
Size: 3 feet 10 inches by 3 feet 7 inches.

555 WOOLEN RUG CHINA, EARLY 17TH CENTURY
A very unusual piece in excellent preservation. Composed of two squares. Each square contains in a frame of delicate elongated lotus leaves a large circular flower surrounded by huge Artemisia leaves. One of the panels with a Chinese three character inscription. Inscriptions in Chinese rugs are extremely rare. Colors, brown, tan and pale yellow in mellow soft tonality. *Size: 5 feet by 3 feet.*

556 GIORDES PRAYER RUG
ASIA MINOR, 17TH-18TH CENTURY
Pale yellow and old rose. The main border shows flower rosaces in old rose on pale yellow ground. The arch of the prayer niche with conventionalized peony flowers in white, pale blue and yellow on salmon red background. The field of the niche pale yellow. (Worn and repaired.)
Size: 5 feet 6 inches by 3 feet 7 inches.

557 SAROUK PRAYER RUG PERSIA, EARLY 19TH CENTURY
Good, unusual specimen. Four borders, the main one with peony and rosace flowers of fine design on ivory white ground, reminding one of the velvets of Yezd. The arches of the prayer niche in mulberry red, with arabesque motives in sea green. The field of the arch shows a phantastic tree of life, with numerous elaborate peony like flowers growing from a green lawn on a background of ivory white. Elaborate Persian inscription. (Slight damages.)
Size: 5 feet 8 inches by 4 feet.

558 KHORASSAN RUG PERSIA, EARLY 19TH CENTURY
Triple border of undulated flower stems on magenta red and light blue ground. The center field with an all-over pattern of undulating stems with attached small flowers and Cashmere palmettos. (Damaged.) *Size: 9 feet by 4 feet 9 inches.*

559 KARABAGH RUNNER CAUCASUS, 19TH CENTURY
Vigorous design and color characteristic of the Caucasus. Three borders of conventionalized Caucasian motives on glowing red and soft blue. The center with Mina Khani pattern on dark blue ground, interspersed with the characteristic

Caucasian animals. Delightful small central medallion and corner motives, with vivid naturalistic floral pattern, on cream white ground. *Size: 15 feet 10 inches by 3 feet 3 inches.*

560 GIORDES PRAYER RUG

ASIA MINOR, 17TH-18TH CENTURY

Delicate design and pale color harmony of blue and light straw color with touches of henna red. The elaborate border with a repeated motif of flower shrubs; the arch of the prayer niche with elaborate rose flowers supported by two columns, a large mosque lamp hanging from the center.

Size: 5 feet 3 inches by 3 feet 10 inches.

561 KULAH PRAYER RUG ANATOLIA, ABOUT 1800

The main border with all-over conventionalized carnation pattern in soft pastel shades on white, surrounded on inside and outside by numerous smaller borders. The arch of the prayer niche with Rhodian lilies in buff and light blue on dark blue. The field of the niche sea green with buff and dark blue hyacinths. *Size: 5 feet 5 inches by 4 feet.*

562 WOOLEN RUG KUBA, CAUCASUS, 18TH CENTURY

Charming rug in excellent state of preservation, the main border showing conventionalized Cufic letters on red ground framed by two smaller borders with undulated floral vines. The center field of the rug shows a repeated pattern of rows of conventionalized peony and star flowers in red, green and black alternating and grouped by stems with rigid arabesque leaves in cream color on dark indigo blue background.

Size: 4 feet 1 inch by 8 feet 10 inches.

563 WOOLEN RUG CHINESE TURKESTAN, EARLY 19TH CENTURY

Bright and strong harmony of pleasing colors. Swastika fret border in strong red and blue. Repeated pattern of floral bouquets on the same red ground in vivid yellow, blue and green. *Size: 11 feet 5 inches by 6 feet.*

564 WOOLEN PRAYER RUG

GIORDES, ASIA MINOR, 18TH CENTURY

Triple border of floral motives, strongly conventionalized in vivid reds and blues on white and black grounds. The arch of the prayer niche in red and white carnation pattern on blue ground; the field of the prayer niche a mellow red. Interesting specimen, on account of its severity of design. (Slightly damaged.) *Size: 5 feet 2 inches by 4 feet 2 inches.*

565 LARGE KILIM CARPET ANATOLIA, 18TH CENTURY

Tapestry woven. Richly contrasting harmony of magenta and black accented by touches of light yellow, white and green. All-over design of conventionalized floral motives growing upon diagonal branches. The center with motives in light colors on magenta ground. Borders black and red.

Size: 12 feet 1 inch by 10 feet 10 inches.

566 LARGE HEREZ RUG PERSIA, ABOUT 1800

Main border with strongly conventionalized Herati pattern on red ground flanked by smaller floral borders on pink and black ground. The center field with an all-over Mina Khani pattern of strong design on cream white ground. Good specimen.

Size: 16 feet by 10 feet.

567 LARGE HEREKE RUG ASIA MINOR, 19TH CENTURY

Elaborate border of round and oblong medallions with Turkish flower design on red ground. The field of the rug blue with a pattern of Turkish rose flowers and curved lancet leaves in vivid colors. *Size: 13 feet 9 inches by 10 feet.*

568 LARGE WOOLEN KULAH RUG

ASIA MINOR, EARLY 19TH CENTURY

Main border with strongly conventionalized flowers on red ground; four small borders on inside and outside. The field of the rug shows an alternation of strongly conventionalized weeping-willows with flower shrubs on a white ground. (Worn.) *Size: 13 feet by 8 feet 7 inches.*

ORIENTAL FURNITURE

LOTS 569-571

569 WOODEN MOUCHARABIEH

EGYPT, 16TH-17TH CENTURY

Elaborate lattice work put together of small pieces of turned wood. As used in the Near East for the outside shutters of windows. *Height, 59 inches; width, 38¼ inches.*

570 FIELD OF TEN "DAMASCUS" TILES

ANATOLIA, 16TH CENTURY

A large vase out of which grows a beautiful bouquet of Turkish flowers—iris, zinnia, carnations, hyacinths, etc. (Repaired.) Framed. *Height, 44 inches; width, 17½ inches.*

571 FIELD OF FOUR "RHODUS" TILES

ANATOLIA, 16TH-17TH CENTURY

Almond flower ribbons forming ogives in which are large conventionalized flowers with Turkish flowers, hyacinth, tulip and rose around. Framed. *Size: 28 inches square.*

EUROPEAN FURNITURE

LOTS 572-585

572 GILT AND CARVED WOOD SIDE TABLE

ITALIAN, LATE 18TH CENTURY

Directoire or Empire period. Rectangular, the deep apron decorated in relief with classical acanthus motives in square compartments. The fluted legs with acanthus capitals and feet. (Damaged.)

Height, 33½ inches; length, 39 inches; depth, 17 inches.

573 SET OF FOUR CARVED WALNUT CHAIRS

ITALIAN RENAISSANCE

Sgabello type. High back, two rampant lions with a heraldic castle in the middle surmounted by a large crown. The seat with deep carving, acanthus pattern; the front leg with elaborate Renaissance carving—grotesque mask, ribands and nereids.

574 GOTHIC OAK CABINET

Gothic 15th century. The center with a large door, whose upper part is open, with delicate Gothic arches in perforated carving. Both sides with openings, screened by Gothic arches in perforated carving. *(From St. Mary's Priory Manor coll., Prittlewell, Eng.)*

Height, 62 inches; length, 60½ inches; depth, 18 inches.

575 ENGLISH OAK CHAIR

Jacobean with straight legs; the arm rests supported by columns. The back inclined to the rear and decorated with ornate ornamental and figural carving.

576 CARVED OAK CABINET

NORTHERN FRENCH OR FLEMISH, 16TH CENTURY

Rectangular shape, the lower body divided into three compartments decorated with carved Renaissance acanthus panels. In the middle two drawers with similar ornamentation. The upper part again divided into three compartments, the left and right ones being doors with Renaissance masks in relief carving; the central panel with floral motives.

Height, 55 inches; length, 54 inches; depth, 18½ inches.

577 PAIR OF CARVED WALNUT SIDE CHAIRS

SPANISH, 17TH CENTURY

Straight legs, connected by plain braces. Seat of woven rush. The back in openwork with three small columns surmounted by perforated circular medallions.

578 OAK SIDE BOARD ENGLISH, 18TH CENTURY

The lower body with two plain square doors with rectangular panels, the upper body receding. Two doors with sunken panels, on either side of a central simulated door forming a central panel with arched top. Overhanging lintel with initials and date "KR," 1735. (Slight damages.)

Height, 70 inches; width, 60 inches; depth, 21 inches.

579 HEAVY OAK AND IRON CHEST TYROLESE

Gothic. Heavy rectangular shape, the whole body of massive oak, bound with heavy iron bands ending in Gothic wrought iron finials. Elaborate lock and hasp of wrought iron. The two bracket feet with Renaissance shell pattern. *(From the H. Satzka coll., Vienna.)*

Height, 34 inches; width, 74 inches; depth, 26 inches.

580 GOTHIC WOODEN CHEST

Tyrolese, 16th century. The entire front divided into two panels with relief carving of Gothic arches and fret work. Rectangular, with bracket base, decorated with champlevé carving of floral scroll work. *(From the H. Satzka coll., Vienna.)*

Height, 28 inches; width, 44 inches; depth, 20½ inches.

581 WOODEN CHEST — DUTCH, 16TH CENTURY

Characteristic example of Northern European Renaissance style. Standing on lion claw feet with energetic profile on top and bottom. Two large drawers at the bottom; above, an arcade with columns of turned wood, Renaissance arches and inlay of floral patterns. Plain top cover.

Height, 26 inches; width, 54 inches; depth, 21 inches.

582 WOODEN CHEST — TYROL, 16TH CENTURY

Type of chests made at Saatz, Tyrol. Rectangular, the front decorated with champlevé carving of bold Renaissance acanthus scroll work. In the center the representation of a hound pursuing a stag. The bracket base with scroll decoration. *(From the H. Satzka coll., Vienna.)*

Height, 26½ inches; length, 61 inches; depth, 22 inches.

583 CARVED AND GILT WOOD SETTEE

ITALIAN, 18TH CENTURY

Very wide and deep settee of Italian Louis XV style, the triple apron in bow design, and standing on low cabriole legs. Curved and upholstered arm rests. High back with elaborate top rail decorated with 18th century floral and shell motives. The upholstery of 18th century woolen velvet. (Worn.)

Length, 76 inches.

584 PAIR OF CARVED AND GILT WOOD ARM CHAIRS

ITALIAN, 18TH CENTURY

Italian Louis XV style; same set as the preceding settee.

585 CARVED AND GILT WOOD SIDE CHAIR

ITALIAN, 18TH CENTURY

Italian Louis XV style; same set as the two preceding numbers.

SALE FRIDAY EVENING, JANUARY 28th
AT EIGHT-FIFTEEN

FIFTH SESSION

LOTS 586-682

CHINESE AND JAPANESE PAINTINGS

LOTS 586-610

586 BUDDHISTIC PAINTING JAPAN, TOKUGAWA PERIOD
A group of thirteen Bodisattvas under a canopy on sky blue ground. Mounted on old brocade. Framed.
Height, 64 inches; width, 21½ inches.

587 MOUNTED PAINTING ON SILK
JAPAN, ASHIKAGA PERIOD
Representing a Buddhistic divinity of death (Tara?) in a red halo under an elaborate canopy. The goddess is six-armed and of fierce expression. She is seated on a lotus throne. Mounted on fine old silk. Framed.
Height, 63½ inches; width, 22 inches.

588 BUDDHISTIC PAINTING ON SILK
JAPAN, KAMAKURA OR ASHIKAGA PERIOD
Representing a group of eleven Bodisattvas and other Buddhistic divinities. Sombre colors and gold on black background. Mounted on old brocade mat. Framed.
Height, 48 inches; width, 19½ inches.

589 PAINTING ON COTTON CLOTH
THIBET, 17TH-18TH CENTURY
Representing a group of Bodisattvas, demons, etc., in vivid colors. Mounted on old silk brocade. Framed.
Height, 36 inches; width, 22 inches.

590 UNKNOWN ARTIST CHINESE SCHOOL. MING PERIOD
Figure of Mi Doo. Represented as an old man with white beard and bald head, wearing a red gown patterned in gold. On paper; mounted on silk as a kakemono.
Height, 26¼ inches; width, 14 inches.

591 BUDDHISTIC PAINTING ON SILK

JAPAN, KAMAKURA PERIOD

A Buddhistic divinity seated on a lotus throne above a row of five minor divinities in round medallions seated in the clouds. A composition of rare dignity, enhanced by the somber colors with touches of gold. Framed.

Height, 62½ inches; width, 22 inches.

592 UNKNOWN ARTIST CHINESE SCHOOL. LATE MING PERIOD

Painting of Kuan Yin. The goddess seated on a bank of leaves, clad in flowing robes, and holding a rosary. Mounted as a kakemono on silk. *Height, 28 inches; width, 21½ inches.*

593 ATTRIBUTED TO KWOH MING

CHINESE SCHOOL. 16TH-17TH CENTURY

"Striking the Drum Makes the Flowers Bloom." A Chinese commentator says about this picture: "A group of Court ladies with good looking clothes. They are striking the drums and making the flowers in blossom. It is said an interesting story of the Tang dynasty." Mounted on silk as a kakemono.

Height, 79 inches; width, 21½ inches.

594 UNKNOWN ARTIST

KOREAN SCHOOL. 15TH-16TH CENTURY

Buddha in Meditation. Seated on an elaborate throne, in gold and red, with touches of light blue, surrounded by a double flaming halo, a canopy with floating ribbons above. On silk; framed. *(From the Alphonse Kann coll., Paris.)*

Height, 66 inches; width, 33 inches.

595 UNKNOWN ARTIST CHINESE SCHOOL. MING PERIOD

Portrait of an elderly Woman. Typical ancestral portrait of the Ming period of extraordinary expression. Fine color harmony of the wide sea green garment and the tone of the old silk. Mounted on silk as a kakemono.

Height, 31 inches; width, 17 inches.

596 PAOU TZE CHINESE SCHOOL. MING PERIOD

Watching the Larks. Singing larks hover about an ancient tree. Two great scholars interrupt their profound conversation and enjoy gazing at the singing birds. Mounted as kakemono on silk. *Height, 40 inches; width, 25½ inches.*

597 SENG CHOW CHINESE SCHOOL. MING PERIOD

Homeward. A group of old pine trees overshadow the mossy rocks from behind which emerges a lonely traveler on his way home. Mounted as kakemono on silk.

Height, 30½ inches; width, 29½ inches.

598 KAO CHIEN LUNG CHINESE SCHOOL. 18TH CENTURY

Cranes Under a Peach Tree. A symbolic painting of longevity, the cranes standing on a rock on the seashore among peonies in the shade of a gnarled peach tree. Mounted as a kakemono on silk. *Height, 75 inches; width, 40 inches.*

599 UNKNOWN ARTIST

CHINESE SCHOOL. SUNG STYLE, MING PERIOD

A Lonely Mountain Pass. High rocks tower over the narrow mountain pass. Old, mossy pine trees stretch their twisted arms menacingly toward the lonely travelers. Hidden among rocks and trees, a forlorn monastery; but farther away is the meditating hermit in his grotto. Mounted as kakemono on silk. *Height, 62½ inches; width, 30¾ inches.*

[SEE ILLUSTRATION]

600 UNKNOWN ARTIST AFTER A TANG MASTER

CHINESE SCHOOL. SUNG OR YUAN PERIOD

Sacred Lotus. A pond with a group of sea roses, water lilies and lotus, the leaves of beautiful design, contrasting with the large rose and white petals of the flowers. Kakemono on silk; Japanese mounting. *Height, 62 inches; width, 22 inches.*

601 WEN TSIEN MING CHINESE SCHOOL. MING DYNASTY

Portrait of the Artist. In a blue robe, with neat white collar and a black cap, the artist is represented seated under a pine tree, the symbol of longevity. An admiring servant brings an antique bronze vase with pink peonies toward the artist. Is it necessary to add that the artist was a probationer of Hanlin College? Nevertheless, the painting is of remarkable quality. Mounted as kakemono on silk.

Height, 45 inches; width, 18¾ inches.

602 ATTRIBUTED TO LING CHEN

CHINESE SCHOOL. SUNG PERIOD

Cranes Under a Blossoming Plum Tree. Painting of delicate hues mellowed down by age. A group of seven cranes wading in the shallow water. The pink blossoms of the plum tree are overshadowed by the branches of a weeping willow. Mounted as kakemono on silk.

Height, 69½ inches; width, 40 inches.

603 UNKNOWN ARTIST CHINESE SCHOOL. SUNG PERIOD

Winter Travellers. The gnarled trees twist their bare branches high into the air. The tired traveller on his horse goes slowly up the rocky mountain path. His servant, shivering with cold, follows behind on foot. High up, on the summit of the mountain, a roof rises. On silk. Mounted on brocade; framed. *(From the Sir Hugh Lane coll.)*

Height, 57 inches; width, 21½ inches.

604 KANG TZE CHINESE SCHOOL. MING DYNASTY

The Stream in the Mountain Valley. High peaks screen the mountain valley with its lonely temple from the busy plain. A rivulet leaps foaming from rock to rock. Grown up, and down in the plains, it will carry its burden like everybody else. Few are wise. Only the sage in his remote pavillion understands the deep meaning of rocks, mountain streams and trees. The artist, Kang Tze, greatly excelled in painting landscape and human figures. Mounted as a kakemono on silk. *(From the Sir Hugh Lane coll.)* *Height, 69 inches; width, 36 inches.*

605 UNKNOWN ARTIST CHINESE SCHOOL. SUNG PERIOD

A Pair of Pheasants. Above a brooklet a pair of silver pheasants are perched on a gnarled old plum branch with sparse blossoms. To the left a camelia with deep red flowers. Very fine draftsmanship. Mounted as kakemono on silk.

Height, 64½ inches; width, 39½ inches.

606 UNKNOWN ARTIST CHINESE SCHOOL. SUNG PERIOD

Deer Among the Rocks. Two deer are standing to the right of the picture. White lilies of very delicate design in the foreground. Rocks with peonies and bamboo twigs in the rear, overshadowed by an old gnarled tree. To the left, a brook falls

in cascades. In the sky, a magpie is pursued by a hawk. Beautiful soft tonality. On silk; framed. *(From the Sir Hugh Lane coll.)* *Height, 73 inches; width, 27 inches.*

607 FOLLOWER OF CHAO MENG FU

CHINESE SCHOOL. YUAN PERIOD

The Horse of the Emperor. An attendant in white flowing robes leads a black stallion of the Mongolian type. Painting of remarkable quality. On paper; beautiful old Japanese kakemono mounting. *(From the Sir Hugh Lane coll.)*

Height, 13 inches; width, 18 inches.

608 ATTRIBUTED TO CHAO CHIEN LI

CHINESE SCHOOL. MING PERIOD

Makemono Scroll: The Charming Outskirts of a City. A charming vista of mountains, high piled rocks, a lake, and pleasant hollows where pagodas nestle. Boats are upon the lake. To the right we see workers and travellers returning homeward, while the dwellers in the valley sit on their porches. High above all, rise the sea green mountains and the strangely piled rocks. On silk.

Height, 13⅛ inches; length, 7 feet 7¾ inches.

609 CHU YIN CHINESE SCHOOL. MING PERIOD

Makemono Scroll: Visiting the Subject Barbarians. The first Tang emperor is paying a stately and impressive visit to the Western barbarians. Riding in his chariot of state, and accompanied by a retinue of courtiers mounted and on foot, he advances with waving banners, while a courier goes before him over the bridge. In the distance the barbarians await the emperor. On silk. *(From the collection of Sir Edmund Backhouse, Bart.)* *Height, 11 inches; length, 8 feet ½ inch.*

610 SHOGETSU JAPANESE SCHOOL. 17TH CENTURY

The Lord Tiger. A remarkable expression of power and ferocity, executed in bold and impressionistic technique. The sweep of the tail, the strangely glaring eyes, and the remarkable sweeping lines in the posture of the body, unite to create a composition of almost unique power. Signed to the lower left. Framed. Paper.

Height, 5 feet 2½ inches; width, 5 feet 1 inch

[SEE ILLUSTRATION]

JAPANESE SCREENS

LOTS 611-615

611 TWO-FOLD KANO SCREEN JAPAN, ABOUT 1650

Gold background adorned with white, brown and pink chrysanthemums. Each panel is pierced in the center with a black lacquer window frame with a curtain of split bamboo. In olden days such screens were used by the court ladies who wished to watch ambulant performers. Such performers might be permitted to offer their entertainments in the outer hall of a mansion, the ladies watching them from behind the screen.

Height, 5 feet 7 inches; width, 3 feet 1 inch.

612 ATTRIBUTED TO KANO SANRAKU

JAPANESE SCHOOL, ABOUT 1600 A.D.

Two-fold Screen. Rolls of precious gold brocades are scattered upon the ground in colorful confusion. Bird, lotus and diaper pattern show the most famous types of Japanese weaves.

Height, 60 inches; width per panel, 29½ inches.

613 ATTRIBUTED TO SOGA JASOKU

JAPANESE SCHOOL, ABOUT 1470-80

Six-fold Screen: Mountain Village in Winter. Far-away, snow-capped mountains vanish in the haze. Gabled roofs and pine trees appear here and there in the mist. There is not a ripple on the surface of the freezing pond. The hoar-frost bends the reeds on the bank of the lake. Travellers wander homeward, shivering in the loneliness and the cold.

Height, 5 feet 9 inches; width per panel, 2 feet.

[SEE ILLUSTRATION]

614 FOLLOWER OF SOTATSU

JAPANESE SCHOOL. 17TH-18TH CENTURY

Six-fold Screen: Chrysanthemums in Winter. In the garden are chrysanthemums, rose-colored, white and red. They stand against the last blue sky of autumn and the silver gray clouds, forerunners of the winter to come. *(From the Yamanaka coll.)*

Height, 67 inches; width per panel, 22½ inches.

615 UNKNOWN ARTIST

JAPANESE SCHOOL. 16TH-17TH CENTURY

Six-fold Screen: The Bamboo Grove. The slender stems of a young bamboo grove on silver ground fill the right part of the screen with their delicate foliage, which is enlivened by a flock of gay sparrows. Colorful mounting of jade-green, old silver brocade and orange-red lacquer. *(From the Yamanaka coll.)* *Height, 67 inches; width per panel, 24 inches.*

BYZANTINE IKONS

LOTS 616-635

616 IKON OF THE VIRGIN AND CHILD

GREEK, 16TH-17TH CENTURY

A charming little picture, combining Byzantine tradition with the Italian high Renaissance. The rich colors are brought out effectively on the golden background. The sweet expression of the Madonna's face shows the influence of the Italian Renaissance. On panel. *Height, 9 inches; width, 6¾ inches.*

617 IKON EARLY RUSSIAN

Nine compositions showing, among others, the Virgin and Child, Christ in Purgatory, St. George and St. Michael. On panel. *Height, 13½ inches; width, 11½ inches.*

618 IKON OF ST. NICHOLAS GREEK, 17TH-18TH CENTURY

In a gorgeously sculptured and gilt frame, the saint in the garment of an orthodox priest, seated on a golden throne. On panel. *Height, with frame, 27 inches; width, 20½ inches.*

619 IKON OF A MALE SAINT GREEK, 17TH-18TH CENTURY

A gorgeous harmony of Oriental colors, blending green, blue, gold, orange and deep red. The saint with long white beard in the costume of a priest of the orthodox church, is standing on an unwillingly vanquished devil. On panel.

Height, 15¾ inches; width, 11½ inches.

620 IKON EARLY RUSSIAN

In the middle the Ascension of the Lord, surrounded by twelve other compositions illustrating the life of the Christ, the Apostles, and the Virgin. Deep red, olive green and orange. On panel. *Height, 12½ inches; width, 10 inches.*

621 GREEK IKON OF THE SAVIOR GREEK, 16TH CENTURY
Strange, mystic expression. Harmony of olive green, gold and russet. On panel. *Height, 10½ inches; width, 9 inches.*

622 IKON OF THE VIRGIN RUSSIAN, 17TH-18TH CENTURY
Richly brocaded robe. Harmony of old gold on russet brown. On panel. *Height, 15¾ inches; width, 13 inches.*

623 IKON OF THE MADONNA AND CHILD
RUSSIAN, 18TH CENTURY
The entire painting covered with hammered and partly gilt silver. On panel. *Height, 10½ inches; width, 8¼ inches.*

624 IKON OF A FEMALE SAINT BYZANTINE
Probably St. Helena, in a solemn heiratic attitude. Dark olive brown, gold and deep orange. On panel. Fine specimen (but damaged). *Height, 12 inches; width, 9¾ inches.*

625 IKON EARLY RUSSIAN
A group of eight saints, some of them in Greek priests' robes, with large gold medallions on deep red ground, worshipping the Savior, who appears in the clouds. On panel.
Height, 13½ inches; width, 12 inches.

626 IKON OF MADONNA AND CHILD EARLY RUSSIAN
Gorgeous combination of rich shades of gold, red and russet brown. On panel. *Height, 14½ inches; width, 12 inches.*

627 PRIMITIVE GREEK IKON OF MADONNA AND CHILD
Russet brown, deep red and old gold. Severe in color and outline. On panel. *Height, 12 inches; width, 10½ inches.*

628 PRIMITIVE IKON OF MADONNA AND CHILD
EARLY RUSSIAN
Singular sketchy treatment. Brown and black with touches of pale yellow and orange. Gorgeous barbarous effect. On panel. *Height, 12¼ inches; width, 11¼ inches.*

629 IKON OF ST. JOHN THE BAPTIST
RUSSIAN, 17TH CENTURY
Strange harmony of brown and gold, the saint holding the chalice of the Eucharist in his left hand. On panel.
Height, 12½ inches; width, 10½ inches.

630 IKON OF THE VIRGIN AND CHILD

BYZANTINE, 15TH CENTURY

A beautiful harmony of deep purple and red with gold on blackish brown. On panel.

Height, 12 inches; width, 10½ inches.

631 IKON OF THE VIRGIN AND CHILD

GREEK, 16TH CENTURY

Solemn Byzantine style. Deep red brown and golden tones. The light turquoise and orange border accentuates the Oriental note. On panel. *Height, 11½ inches; width, 10 inches.*

632 IKON OF THE MADONNA AND CHILD

RUSSIAN, 18TH CENTURY

The picture covered with heavy silver and silver gilt ornamentation, leaving free only face and hands of Madonna and Child. The silver covering very skillfully hammered and engraved with floral patterns. On panel.

Height, 12 inches; width, 10½ inches.

633 IKON OF THE MADONNA

GREEK, 17TH-18TH CENTURY

Somber harmony of the purplish brown drapery and the old gold background with touches of deep red on panel.

Height, 12½ inches; width, 10½ inches.

634 IKON OF THE MADONNA AND CHILD

RUSSIAN, 17TH CENTURY

Beautiful harmony of old gold, brown and deep reddish tones. Great simplicity of line and conception in the Byzantine spirit. On panel. *Height, 14 inches; width, 11 inches.*

635 IKON OF THE MADONNA AND CHILD

RUSSIAN, 18TH CENTURY

The simple silhouette of the Madonna and Child in black and russet on gold ground. Painted on canvas, framed.

Height, 17 inches; width, 11 inches.

GOTHIC SCULPTURES

LOTS 636-667

636 MADONNA AND CHILD

GERMAN, RHENISH, LATE 15TH CENTURY

An interesting wooden sculpture of naive, primitive character. The head of the Madonna is slightly bent to the right. The Virgin holds the Child on her lap with her left arm, the right one being stretched out. Seated on a throne and clad in a red robe and blue cloak. *(From the H. Satzka coll., Vienna.)*

Height, 38 inches.

637 WOODEN SCULPTURE GERMAN, 15TH CENTURY

The Virgin seated, holding on her lap the Christ child. The garments of Virgin and child gilded with remainders of tracery indicating the textile pattern. *(From the H. Satzka coll., Vienna.)* *Height, 37½ inches.*

638 WOODEN STATUE RHENISH, ABOUT 1400

The Virgin seated on a throne, holding in her left arm the child, which is represented in vivid attitude. The Virgin is crowned and is clad in ample flowing garments which broaden in a beautiful drapery at her feet. Round base.

Height, 35 inches.

639 WOODEN STATUE GERMAN, ABOUT 1500

The pieta: The Virgin holding the dead body of the Saviour on her lap. Primitive naive treatment. The Virgin clad in a blue robe and blue and green mantle. Octagonal base. *(From the H. Satzka coll., Vienna.)* *Height, 32 inches.*

640 WOODEN STATUE OF THE VIRGIN

SCHOOL OF AVIGNON, 15TH CENTURY

Primitive sculpture, showing an interesting mixture of Italian and French characteristics. The large blue mantle forms a kind of halo around the Madonna figure. (Damaged.) *(From the collection of Commendatore Pietro Stettiner, Rome.)*

Height, 36 inches.

641 STATUE OF A FEMALE SAINT

GERMAN, LATE 15TH CENTURY

A charming specimen of German art of the late Middle Ages. The saint in the dress of the period—a grey blue bodice and a large cloak, which was formerly gilt. Her face has a naive expression and is surrounded by long wavy strands of hair. She holds a book in the right hand. (The left arm and the lower part of the garment are missing.) Linden wood. *(From the H. Satzka coll., Vienna.)* *Height, 35½ inches.*

642 WOODEN STATUE OF A FEMALE SAINT

GERMAN, ABOUT 1550

The severe straight lines of the drapery give a strong and architectonic character to this sculpture. The saint wears the dress of a nun. The drapery of hood and bonnet is particularly well rendered by the sculptor. She holds a book in her right hand, the left one is missing. (Damaged.) *(From the H. Satzka coll., Vienna; acquired in Wunderkingen, Wurtemberg.)* *Height, 36 inches.*

643 WOODEN STATUE OF THE VIRGIN (FRAGMENT) FLEMISH, ABOUT 1500

Beautiful sculpture of excellent quality. The composition shows an excellent feeling for rhythm and proportion. On her right knee the Virgin holds the Child, which is represented in lively movement. Floating draperies complete the unity of the composition. *Height, 21 inches.*

644 WOODEN STATUE OF A SAINT

RHENISH, LATE 14TH CENTURY

Probably one of the Kings of the Adoration. A naive charm emanates from this simple primitive sculpture. The king crowned with a bonnet shaped crown has the features of a youth, the face surrounded by curly hair. His right arm is raised, while the left hand holds the large blue coat which is thrown around his shoulders. Wooden stand. *(From the H. Satzka coll., Vienna.)* *Height (with stand) 46 inches.*

645 WOODEN STATUE NORTHERN FRANCE, 14TH CENTURY
The Virgin and Child. The Virgin seated on a throne wears a crown with flowing veil. She holds the Child on her lap with her right arm. The right arm stretched out. (Damaged.) The draperies falling in soft flowing folds. *(Alphonse Kann coll., Paris.)* *Height, 34 inches.*

646 THE RESURRECTION OF THE CHRIST
GERMAN TYROL, ABOUT 1450
Low relief in wood. Christ in the attitude of benediction walking out of the tomb, surrounded by the sleeping Roman soldiers, who are represented according to the realistic spirit of the time, in armor and dress of the early 15th century. The gestures are naive, the expressions of the faces strong and fierce, but the abbreviated style of the artist shows a perfect mastery in the handling of the sculptor's tools. Old polychromy. The spirit of this work is far from that of our times, yet a strong personality emanates from it. (Damaged.) *(From the H. Satzka coll., Vienna. Purchased in the vicinity of Brixen, Tyrol.)* *Height, 27 inches.*

647 POLYCHROMED WOODEN SCULPTURE
NORTHERN ITALIAN, 16TH CENTURY
Important piece in excellent state of preservation. St. Ann with St. Mary and the Christ Child. St. Ann with veiled head, in flowing robes, leading St. Mary, represented as a child, by her left hand, while she holds the Christ Child on her right arm. Powerful sculpture in the spirit of the High Renaissance. *(From the H. Satzka coll., Vienna.)* *Height, 48 inches.*
[SEE ILLUSTRATION]

648 GOD THE FATHER WITH CHRIST ON THE CROSS GERMAN TYROL, ABOUT 1500
A remarkable sculpture, combining Northern realism with Southern rhythm of line. A strange mysticism emanates from this great work. God the Father is represented with an expression of eternity, in direct front view, holding the cross with the Savior. The drapery grandiose in its simplicity. The old polychromy remains in part. Low relief in apple or pear wood. *(From the H. Satzka coll., Vienna.)*
[SEE ILLUSTRATION] *Height, 29½ inches.*

649 WOODEN STATUE OF THE VIRGIN

GERMAN, 14TH CENTURY

A beautiful drapery with traces of old polychromy, the head with crown and veil. (Arms missing; nose damaged.) *(From the H. Satzka coll., Vienna.)* *Height, 37 inches.*

650 WOODEN SCULPTURE ITALIAN, 16TH CENTURY

Style of Antonio Begarelli (1497-1565). Representing a female saint in red gown with blue robe falling in loose folds from the shoulder. *(From the H. Satzka coll., Vienna.)*

Height, 37 inches.

651 WOODEN SCULPTURE FLEMISH, 16TH CENTURY

Representing the three Marys at the Tomb. Fine composition in the style of the Northern Renaissance. Oak wood. *(From the coll. of St. Mary's Priory Manor, Prittlewell, England.)*

Height, 20 inches; width, 12 inches.

652 WOODEN STATUE OF ST. GEORGE

GERMAN, LATE 16TH CENTURY

The saint with the helmet of a 16th century warrior is spearing the dragon which spits at the saint. St. George is riding on a quaint massive horse. The strange naiveté of his composition makes its charm. *Height, 23 inches.*

653 HEAD OF AN ANGEL ITALIAN, 15TH CENTURY

Walnut. Very fine carving, polychromed and gilded. The youthful, beautiful head of the angel is surrounded by flowing curls. Fine specimen of the early Renaissance period. *(From the Alphonse Kann coll., Paris.)* Red velvet stand.

Height, 8½ inches.

654 WOODEN RELIEF GERMAN, 14TH CENTURY

Statue of an apostle in low relief. Linden wood covered with old polychromy. A bearded man with long hair, clad in flowing garments which show the soft folds characteristic of the Gothic style of the fourteenth century. Fine harmony of lines and delicate polychromy. *(From the H. Satzka coll., Vienna.)*

Height, 28 inches.

655 WOODEN STATUE OF ST. JAMES

SPAIN, 15TH CENTURY

The famous sanctuary of St. James (San Jago) was at Compostella in Galicia, Spain. It was a place of pilgrimage for people all over Europe. The present sculpture represents the national saint of Spain with the pilgrim's hat, holding a book in his left, and a staff in his right hand. Strong realism in the sculpture of the face and the amply folded draperies show the influence of Flemish art. As usual in Spain, the wooden body of the statue is covered with canvas on which the polychromy is applied. *Height, 61 inches.*

656 WOODEN RELIEF FLEMISH, EARLY 16TH CENTURY

Christ among the doctors in the Temple. An interesting sculpture with old polychromy, combining the realism of the late Gothic period with the rhythm of the northern Renaissance. We find exactly the same types on the Flemish tapestries and paintings from the same period. *(From St. Mary's Priory Manor coll., Prittlewell, Eng.)* *Height, 25 inches.*

657 WOODEN SCULPTURE GERMAN, LATE 15TH CENTURY

An excellent and characteristic work of the late Gothic period in Southern Germany. St. John, the Baptist, in a large red cloak with characteristic Gothic folds, and with the camel's hair shirt, holding the Gospels with the symbolic Lamb in his left hand. His head with curly hair and beard shows the emaciated austerity of the saint and combines religious fervor with stark realism. Excellent quality. *(From the H. Satzka coll., Vienna.)* *Height, 39 inches.*

[SEE ILLUSTRATION]

658 WOODEN STATUE OF ST. PETER

GERMAN, LATE 15TH CENTURY

An excellent realistic work. Realistic expression of quiet energy. The black coat combined with the golden mantle gives a fine color effect. St. Peter is holding the symbolic key and an open book. *(From the H. Satzka coll., Vienna.)*

Height, 27½ inches.

659 WOODEN STATUE OF ST. PAUL

GERMAN, LATE 15TH CENTURY

A charming piece of expressive realism. A prosperous burgher of the 15th century in blue dress and red cloak has posed for the apostle who is represented in the attitude of benediction, holding the Gospels in his left hand. *(From the H. Satzka coll., Vienna.)* *Height, 25 inches.*

660 WOODEN SCULPTURE GERMAN, ABOUT 1500

This little masterpiece must be the work of a Southern German artist. It reveals accomplished mastery of the treatment of the face and body of the boy, as well as of the draperies. It probably represents an angel with raised arms, which formed the base of a pulpit. *(From the H. Satzka coll., Vienna.)* *Height, 23 inches.*

661 WOODEN STATUE OF THE VIRGIN

GERMAN, ABOUT 1500

Beautiful specimen of Southern German art. The Virgin wears a golden crown and holds a golden scepter in her left hand, while her right arm supports the Christ child, who, in expressive attitude, holds forth the globe of the world in one hand. The Virgin wears a red gown with draped over mantle of blue and gold. She is standing upon the crescent moon. *(From the H. Satzka coll., Vienna.)* *Height, 46 inches.*

[SEE ILLUSTRATION]

662 WOODEN STATUE OF THE VIRGIN

NORTHERN SPAIN, 13TH-14TH CENTURY

A naive work from the early time of the "reconquista." The straight lines of the composition, the stiff attitude of the Virgin and the child on her lap shows the influence of French Romanesque art (Auvergne) on the art of Christian Northern Spain, whose people at that time were striving to expel the Moors from the country. Soft wood covered with canvas and rich polychromy with gold. *Height, 34½ inches.*

[SEE ILLUSTRATION]

663 STATUE OF AN ANGEL

UMBRIA, ITALY, 14TH CENTURY

Istrian limestone. The Angel, from a group of the Annunciation. The figure has curly hair, the hands folded over the breast, and pronouncing the words of the Ave Maria.

Height, 34 inches.

664 STATUE OF THE VIRGIN

UMBRIA, ITALY, 14TH CENTURY

Istrian limestone. From a group of the Annunciation. The Virgin clad in garments with flowing draperies. She is in an attitude of religious ecstasy, listening to the words of the Angel.

Height, 34 inches.

665 STATUE OF THE VIRGIN

CHAMPAGNE, FRANCE, 14TH CENTURY

Limestone. Graceful figure, a characteristic work of the school of Champagne, with the soft flowing robes. The body in a bold movement of contra posto, supporting the weight of the child. *(From the Alphonse Kann coll., Paris.)*

Wooden stand. Height, 27 inches.

[SEE ILLUSTRATION]

666 STATUE OF THE VIRGIN AND CHILD

ITALY, 14TH-15TH CENTURY

An Italian primitive in sculpture. Surprising and strange at the first glance, this sculpture attracts by its well balanced distribution of masses and its sonorous polychromy, which is of course reminiscent of the primitive painters of the early Florentine and Sienese schools. The head of the Virgin simply draped; she wears a robe of dark bluish green; the dress of the Child deep red. (Damaged.) *(R. Bellini coll., Florence.)*

Height, 24 inches.

667 BURGUNDIAN SCHOOL FRENCH, 15TH CENTURY

Female Saint. A figure of naive power. The bowed head is remarkably expressive of resignation and sorrow. The long, waving hair falls below the waist, two locks resting upon the mantle in front. The loose, draped over garment, which almost covers the dress, is looped up over the left arm. The tightly

fitting bodice is partly visible in front. (The arms broken.) Rare and interesting specimen. *(From the Alphonse Kann coll., Paris.)* Limestone. *Height, 28½ inches.*

EUROPEAN SCULPTURES AND PAINTINGS
LOTS 668-682

668 MINO DA FIESOLE FLORENTINE SCHOOL, 1400-1485
Head of Saint John the Baptist. White marble. The Saint is shown as a bearded young man, the mouth slightly opened, the eyes looking upward. Remarkable life-like expression and attitude. Wooden base. *(From the Stefano Bardini coll., Florence.)* *Height, 10½ inches.*

669 BUST OF AN AMORINO ITALIAN, 15TH CENTURY (?)
Style of Donatello. The charming head of the youth slightly inclined to the left and surrounded by curly hair that is gathered by a ribbon and tied into a knot on top of the head. Made of an alloy of copper, lead and zinc. Fine greenish patina. On red marble stand. *Height (with stand), 14 inches.*

[SEE ILLUSTRATION]

670 ATTRIBUTED TO GAGANINO OF MESSINA
SOUTHERN ITALIAN SCHOOL, 15TH CENTURY
Wooden Sculpture: Christ on the Cross. A remarkable work with old polychromy. This is not the tortured Christ of the average crucifix; the genius of the early Renaissance who carved this figure has succeeded in imbuing the features with grave tenderness. The agony of the cross is forgotten in the joy of giving life to humanity. The lines of the limbs are fine and expressive; the modeling of the body is austere, but not ascetic and is in perfect harmony with the youthful beauty of the head. *Height, 4 feet 5 inches.*

[SEE ILLUSTRATION]

671 ANTONIO ROSSELLINO ITALIAN SCHOOL, 1427-1490
Marble Relief Placque of Virgin and Child. Rectangular tablet, modeled in high relief with a three-quarter-length figure of the Virgin, who is seated and holds the Christ Child in her lap with both hands. She wears a full gown with rounded neck and an over-mantle falling from the shoulder in graceful folds. The Child is partially draped. Background of clouds and angels' heads. Composition of exquisite rhythm and harmony of line. Elaborately carved Renaissance frame, painted in gold, green and blue.

Height, 26¾ inches; width, 19 inches.

[SEE ILLUSTRATION]

672 UNKNOWN MASTER FLORENTINE SCHOOL, ABOUT 1450
In the center of the painting the Virgin with hands clasped in adoration and holding the undraped Christ Child on her lap. Above her, to the right and left, hover two angels, with hands also clasped in adoration. The red gown of the Virgin is almost covered by a dark patterned cloak, falling at her feet in ample folds, while above the golden and red tones of the background and in the figures of the angels, form a striking contrast. Above the painting three Gothic niches with figures of saints. Panel.

Height, 24 inches; width, 14½ inches.

673 UNKNOWN MASTER
FLORENTINE SCHOOL, MIDDLE OF 15TH CENTURY
The Crucifixion. On a background of tarnished gold, the Christ on the Cross. On either side the Virgin Mary and St. John. Beautiful tonality of subdued tempera colors. Carved Gothic frame. Panel. *(From the H. Satzka coll., Vienna.)*

Height, 15½ inches; width, 10½ inches.

674 FOLLOWER OF NICCOLO DA PALMEZZANO
ITALIAN SCHOOL, EARLY 16TH CENTURY
The Virgin with Saints. The Virgin seated in the center of the composition in a red robe and blue mantle, holding the Christ Child on her lap. The Child holds a carnation in its hand and looks to the left toward St. Joseph, who stands in quiet contemplation, leaning on a staff. His robe is bluish green, his mantle brown. To the right stands St. Barbara, in a purple robe with deep red mantle, holding in her hands the palm of

the martyr and her attribute, the wheel. On both sides two Renaissance pilasters, between which a landscape and blue sky appear. Simple, quiet and dignified composition, reminding one of the style of Perugino. *(From the H. Satzka coll., Vienna.)* Canvas.

Height, 46¼ inches; width, 32 inches.

[SEE ILLUSTRATION]

675 UNKNOWN ARTIST

GERMAN SCHOOL, LATE 16TH CENTURY

The Mocking of the Christ. A grewsome night scene. In the center of the picture the Christ seated with an expression of immense suffering. To the right, and behind the Christ, warriors and other people in the vari-colored garb of the 16th century, mocking and jeering at the Savior. To the right stands a high priest with the expression of scornful self-satisfaction. To the right, in the rear, a window of the dungeon, through which the cold and cruel light of the moon is seen. *(From the H. Satzka coll., Vienna.)* Panel.

Height, 29 inches; width, 41 inches.

676 SMALL RELIQUARY SHRINE

GERMAN, LATE 15TH CENTURY

Charming frame with delicate wooden carving, showing in the upper register five female saints; in the lower register, on the outside of the wings, eight saints, among them St. Hilary, St. Felix, St. Regula, St. Martin, St. Vincentius and others. On the inside of the wings the Death of the Virgin and a scene from the Story of the Apostles. The central panel with ornamental gilding, forming a receptacle for relics. Probably the predella for a larger painting. Exhibited at the Manchester Art Treasures of 1857 and 1878 and at the South Kensington Museum in 1882-3. *(From the H. Satzka coll., Vienna.)*

Height, 8 inches; width, 13 inches.

677 PAINTING ON GOLD GROUND

SIENESE SCHOOL, EARLY 15TH CENTURY

Saint Barbara, with the crown of the martyr, holding in the right hand the palm, in the left the wheel, her attribute. Her head slightly bent to the right, framed by reddish wavy hair.

The saint is clad in a greenish garment trimmed with black embroidery. Beautiful mellow colors enhanced by the gold background. (Cracked.) The top arched. *(From the collection of Commendatore Pietro Stettiner, Rome.)*

Height, 13½ inches; width, 10½ inches.

678 UNKNOWN ARTIST

FLORENTINE SCHOOL, EARLY 15TH CENTURY

The Head of the Savior. The Christ, looking straight forward with an expression of eternity, the right hand raised in the gesture of benediction, the left hand holding a book with the inscription *"ego sum lux mundi; via, veritas et vita"* (I am the light of the world, the way, the truth and the life). Gothic frame. *Height, 18¾ inches; width, 12 inches.*

679 IKON: ST. MICHAEL AND ST. GABRIEL

GREEK, 15TH-16TH CENTURY

The two archangels are represented standing on a gold ground. Both are in Byzantine armor with flowing mantles over their shoulders. St. Michael to the left is holding a sword in his right hand and a scroll with Greek inscription in his left hand. St. Gabriel raises his right hand in a gesture of benediction, while his left holds a staff. In the upper middle the Christ in a gesture of benediction. The colors of this painting are very beautiful, showing an extraordinary range of orange, purplish and deep red colors, balanced against the tarnished gold and deep green. It is interesting to note the coloristic relation between these Byzantine paintings and Mohammedan miniature painting. Panel.

Height, 22½ inches; width, 17 inches.

[SEE ILLUSTRATION]

680 SCHOOL OF GENTILE DA FABRIANO

ITALIAN SCHOOL, EARLY 15TH CENTURY

Madonna with Saints. The painting on gold ground, divided by a slight relief in stucco into three Gothic arcades. The scene is represented on a flowery lawn, reminding one of the charming backgrounds of Gothic verdure tapestries. In the central arcade the Virgin with a sweet, childlike expression, the Christ Child on her lap. In front of her St. Barbara kneeling and playing with the Child. To the right, behind the

Madonna, a saint in the costume of the early 15th century, a red mantle lined with ermine, red breeches, a green furred velvet coat and broad golden girdle (St. Mauritius?). To the left St. John the Baptist holding a scroll and a symbolic cross in his hands. Modern frame. *(From the H. Satzka coll., Vienna.)* Panel. *Height, 20½ inches; width, 31 inches.*

681 MASTER OF THE DEATH OF THE VIRGIN (JOOS VAN CLEEF)

LOWER RHENISH SCHOOL, EARLY 16TH CENTURY

Triptych. The arched central panel shows the Virgin seated before a table, supporting the Child with her left arm and in her right hand holding up a piece of apple, cut from the large section on the table before her. Her rich red silk mantle is heavily embroidered with gold and jewels, while a fillet of pearl ornaments binds her light hair which is drawn smoothly back from her forehead and falls over the front of the mantle. The undraped Christ Child, in expressive and lively attitude, reaches toward the piece of apple. The Virgin and Child are placed against a background of rich gold brocade, while to the right and left are glimpses of a charming landscape. The folding panel to the right shows the donors: a devout burgher's wife in black robe in the attitude of adoration and her husband in richly furred garment standing with open Bible. In warm rich coloring and in beauty of composition, this is an unusually fine example of the Lower Rhenish School. The outside of the folding panels painted in stone color, with the Annunciation. Panel. *Height, 22 inches; width (three panels), 34 inches.*

[SEE ILLUSTRATION]

682 LUCAS CRANACH THE ELDER

GERMAN SCHOOL, 1472-1553

Mother and Child. The Mother, whose eyes have an extraordinary expression of depth and solemnity, is seated with the Child upon her lap, her body turned slightly toward the left. A close-fitting cap almost covers the black hair, which is drawn severely back from the broad forehead. Her rich gown of deep red brocade, trimmed with red velvet, opens in front to reveal an under vestment of white silk, heavily embroidered in

red. The chubby Child is nude, save for a string of beads, and holds a large red apple in his right hand. The remarkable power of expression shown in this painting, aside from the masterly handling of details, leaves no doubt that this is a work by Cranach himself, and not by one of his pupils. Panel.

Height, 26 inches; width, 14½ inches.

[SEE ILLUSTRATION]

SALE SATURDAY AFTERNOON, JANUARY 29TH
AT TWO-THIRTY O'CLOCK

SIXTH SESSION

LOTS 683-824

ROMAN AND PERSIAN JEWELRY

LOTS 683-703

683 GOLD RING WITH ANTIQUE ROMAN AGATE INTAGLIO
Circular stone with figure of a warrior on a chariot.

684 GOLD RING WITH ANTIQUE ROMAN AGATE CAMEO
Representation of a walking lion. (Cameo repaired.)

685 SILVER RING WITH ANTIQUE ROMAN GNOSTIC INTAGLIO
Round stone with lion carving. *(From the Marlborough gem collection.)*

686 TURQUOISE RING IN ANTIQUE GOLD MOUNTING SYRIA, ROMAN PERIOD
Heavy mounting with small circlet motives.

687 GOLD RING WITH ANTIQUE ROMAN AGATE INTAGLIO
The intaglio with small figure and Greek inscription.

688 GOLD RING WITH ANTIQUE ROMAN AGATE CAMEO
Head of Jupiter Ammon.

689 ANTIQUE ROMAN CARNELIAN INTAGLIO WATCH CHARM
In modern gold setting. Full-length figure of Hercules.

690 GOLD RING WITH CAMEO
A delicate antique cameo set in a slender modern band of gold with openwork mounting.

691 GOLD RING WITH ANTIQUE ROMAN GLASS INTAGLIO
SYRIA, ROMAN PERIOD

Antique hammered gold setting; cameo with Medusa head.

692 GOLD RING WITH GREEN GLASS
SYRIA, ROMAN IMPERIAL PERIOD

The mounting decorated with rings of filigree encircling small pieces of glass.

693 GOLDEN DIADEM AND HAIR RING
SYRIA, HELLENISTIC PERIOD

The hair ring a simple spiral (damaged); the diadem a flat sheet of gold with hammered S-shaped ornament.

694 PAIR OF GOLD EAR-RINGS AND A GOLD NECK-LACE
SYRIA, HELLENISTIC PERIOD

The ear-rings in the shape of bulls' heads in fine filigree work. The necklace a delicate chain of wrought gold wire with an attached snake in gold.

695 PAIR OF GOLD EAR-RINGS
RHAGES, PERSIA, 13TH-14TH CENTURY

Three globes in delicate filigree work strung on a hoop of gold wire with three small pearls and a small piece of turquoise. The stones at the top missing. Charming specimens.

696 GOLD EAR-RING IN THE FORM OF A LION
RHAGES, PERSIA, 13TH CENTURY

Charmingly executed in filigree work and with three drops of pearl and turquoise. Rare and interesting example of the Persian goldsmith's art.

697 GOLD EAR-RING IN THE FORM OF A LION
RHAGES, PERSIA, 13TH CENTURY

Mate to the preceding.

698 GOLD PENDANT WITH ROCK CRYSTAL SETTING
PERSIA, 13TH-14TH CENTURY

Flower and crescent shaped, set with white, green and red rock crystal of various sizes. Two drops of pink rock crystal and seed pearls. Very charming and unusual specimen.

699 PAIR OF GOLD FILIGREE EAR-RINGS

RHAGES, PERSIA, 13TH CENTURY

Very long, with ball and pear shaped drops suspended from the top and the bottom and the whole executed in very elaborate filigree work. (The stones missing.) Rare specimens.

Length, 8 inches.

700 PAIR OF GOLD AND PEARL EAR-RINGS

RHAGES, PERSIA, 13TH CENTURY

Full gold hoops with a large pearl above and below. Interesting and important specimens.

701 GIRDLE OF WOVEN AND TWISTED GOLD

RHAGES, PERSIA, 13TH CENTURY

The front in elaborate twisted and looped design. The main girdle of very closely woven gold wire. The clasps in filigree work. Very unusual specimen.

702 ENAMELLED SILVER CUP PLATED WITH GOLD

PERSIA, 19TH CENTURY

Elaborate peony scroll work with cranes, lotus flowers and hares in light colored enamel. (Enamel slightly chipped.)

Height, 3 inches.

703 GOLD PENDANT IN THE FORM OF A BIRD

PERSIA, 18TH CENTURY

Richly enameled in floral design and set with two emeralds (?), a rock crystal and a sardonyx. The wings and tail with drops of small pearls. The chain gold plated. Pendants of this type are illustrated in Henri René d'Allemagne's "Du Khorassan au Pays des Backhtiaris."

OBJECTS OF ART—EUROPEAN, MOHAMMEDAN FAR EASTERN

LOTS 704-725

704 SILVER AQUAMANILE

FLEMISH OR GERMAN, 14TH CENTURY

In the form of a walking lion, with one paw uplifted. In the jaws a small round hole as outlet for water. On the neck a dragon-like animal as handle. (Damaged.) *(From the H. Satzka coll., Vienna.) Height, 3¾ inches; length, 4¼ inches.*

705 COPPER AQUAMANILE IN THE FORM OF A LION
FLANDERS, 14TH CENTURY

So-called Dinanderie. Strong, primitive workmanship, the body with short legs and tail twined around the back of the body. The mane engraved. The head with opening with hinged cover; the mouth with short pipe for spout. Large curved handle. *(From the H. Satzka coll., Vienna.)*
Height, 7½ inches; length, 6¼ inches.

706 BRONZE AQUAMANILE IN THE FORM OF A HORSE FLANDERS, 14TH CENTURY

Interesting, primitive workmanship. Dark brown natural patina. The horse with saddle and bridle. The conventionalized tail joins the handle on the back. The head with opening for pouring in water. The mouth with spout. *(From the H. Satzka coll., Vienna.) Height, 9¼ inches; length, 9¼ inches.*

707 BRONZE AQUAMANILE IN THE FORM OF A LION
FLANDERS, 14TH CENTURY

So-called Dinanderie. Very fine dark brown patina. Vigorous modelling. The top of the head with hinged opening for pouring in water; the mouth with short pipe as spout. The upcurled tail meets the handle on the back. *(From the H. Satzka coll., Vienna.) Height, 8¾ inches; length, 7¼ inches.*

708 CARVED IVORY MINIATURE SHRINE
FRENCH, 13TH CENTURY

In the form of a Gothic arch. In the center Christ crucified, on either side Mary and Mary Magdalene sorrowing. Beautifully toned ivory, the figures in expressive primitive carving. (Slightly damaged.) *Height, 5 inches; width, 2¾ inches.*

709 SMALL ENAMELLED BOX OF SILVER, PLATED IN GOLD FRENCH, 13TH CENTURY

Very fine workmanship and coloring. The cover with an angel bearing the Scriptures on a background of rich purplish blue accented by touches of red. The sides with conventionalized floral pattern in light and dark blue, red and green; the bottom with rosace medallion. (Bottom damaged.)
Diameter, 1¼ inches.

710 GILT BRONZE AND CHAMPLEVE ENAMEL PROCESSIONAL CROSS

GERMAN, EARLY GOTHIC PERIOD, ABOUT 1300

The background elaborately wrought with all over floral pattern. The vertical axis of the cross surmounted by the figure of an angel with outspread hands; the center with Christ crucified, and the base with a soul in purgatory praying. The right arm with the figure of St. John; Mary of the left missing, and toward the center the two robbers in champleve enamel. The back also elaborately decorated. Quaint and primitive workmanship. *Height, 19¾ inches; length, 14 inches.*

711 GILT AND ENAMELLED GLASS DISH

VENETIAN, 16TH CENTURY

Circular, on low circular foot. The outside bordered with a band of the scale pattern in blue, gold and red, the center of the dish decorated with a reclining doe in a landscape. Remarkable specimen. *Height, 3¼ inches; diameter, 14½ inches.*

712 GLASS DISH WITH ENAMELLED DECORATION

VENETIAN, 15TH CENTURY

Circular, on bell shaped foot. Deep blue, decorated in Oriental style with bird motives in light green and gold on reserved medallions. Made for export to Egypt. Rare and interesting specimen. (Base broken and repaired.)

Height, 7 inches; diameter, 8¼ inches.

713 RARE ARABIC GLASS CUP

EARLY MOHAMMEDAN, 8TH-10TH CENTURY

Manganese purple, with fine shadings into darker and lighter tones. Low, circular shape, the outside with shell-like corrugations. Very fine and rare specimen. (Slightly cracked.)

Height, 2½ inches; diameter, 4½ inches.

714 RARE GLASS PERFUME BOTTLE WITH ENAMELLED AND GILT DECORATION

INDIAN, 17TH-18TH CENTURY

Square, with short neck. The front and back with fine enamel painting in gold and colors; the sides and top with enamelled floral design. (Body broken and repaired; mouth broken.) Rare and important specimen. *Height, 5½ inches.*

715 LARGE MAJOLICA DISH

FLORENTINE, LATE 15TH CENTURY

Very fine and interesting specimen. The center with vigorously executed scene showing the story of Hercules and Antaeus, after Pollainolo. The sides with bold rosaces formed by geometrical interlacings. Deep blue, green and yellow. (Repaired.) *(From the Cesare Detti coll., Rome).*

Diameter, 16 inches.

716 MAJOLICA PLATE FAENZA, ITALY, LATE 15TH CENTURY

Very charming decoration of a Botticellesque golden haired angel walking in a flowery meadow. She wears a green figured dress and a loosely flowing orange cloak. Strange trees with fan-like foliage grow on either side of her. Green, orange and blue, with touches of red. Important specimen. *(From Alphonse Kann coll., Paris.)* *Diameter, 13¼ inches.*

[SEE ILLUSTRATION]

717 COPPER GILT MONSTRANCE

GERMAN, 16TH CENTURY

The upper part in the shape of a Gothic tabernacle with elaborate Gothic finials and arches. On top, the Christ on the Cross, below St. Nicholas with the two children. The foot with elaborate polygonal Gothic basis. Very rare and interesting specimen. (Slightly damaged.) *(From the H. Satzka coll., Vienna.)* *Height, 24 inches.*

[SEE ILLUSTRATION]

718 COPPER GILT MONSTRANCE GERMAN, 16TH CENTURY

In the shape of a Gothic tabernacle, already intermingled with Renaissance elements. The top with the Christ on the Cross, the pelican, symbol of Mercy, six angels holding the instruments of the Passion, and the Virgin and Child in the "mandorla" standing on a crescent. Six-lobed Gothic basis. *(From the H. Satzka coll., Vienna.)* *Height, 27 inches.*

[SEE ILLUSTRATION]

719 SILVER GILT CROZIER GERMAN, 14TH CENTURY
In the typical shape of a shepherd's staff with crooked top. The crook profusely decorated with Gothic finials and terminating in a relief composition: the Christ on the cross, with St. Mary and St. John on either side. The crook of the staff rises from a base in the shape of a hexagonal Gothic chapel in delicate perforated work. Below this a knob with raised ornaments which were formerly enamelled and bear the inscription "Jesus." Very important and interesting specimen.
Height, 17½ inches.

720 GOLDEN BUCKLE FRANCONIAN, MEROVINGIAN PERIOD
Circular shape, decorated with fine filigree decoration and "verroterie cloisonnée." Very remarkable specimen.
Diameter, 2¼ inches.

721 BRONZE STATUETTE ITALIAN, 16TH CENTURY
Statue of Venus, after the antique. She is represented standing, the upper part of the body nude, the lower part draped. Delicate graceful object, on basis of green marble. *(From the H. Satzka coll., Vienna.)* *Height, 12 inches.*

722 PART OF A PAGE OF A KORAN PERSIA, 13TH CENTURY
Attributed to the famous calligrapher Yakut al Mostasemi, who worked under Hulagu Khan, the Mongol conqueror of the Caliphat. This page contains three lines of very beautiful Neskhi writing. The entire pages of the book, assuming six to seven lines of text, must have measured about 3 feet 4 inches by 5 to 6 feet. Similar pages were exhibited at the Grolier Club Exhibition, 1919, and are now in the Metropolitan Museum of Art. *Size: 28½ inches; width, 12 inches.*

723 PART OF A PAGE OF A KORAN PERSIA, 13TH CENTURY
Same as the preceding. *Size: 28½ inches; width, 12 inches.*

724 WOODEN SCULPTURE JAPAN, ASHIKAGA PERIOD
The head of the Buddha, over life size. Partly polychromed, partly gilt on brown lacquer. The hair is gathered in a large knot above the circular diadem. Beautiful quiet contemplative expression. *Height, 23 inches.*

725 LARGE CELADON PORCELAIN VASE

CHINA, SUNG PERIOD

Very massive specimen, the fine glaze and exquisitely executed relief decoration producing fine high lights and soft shadings of color. The globular body with gracefully twining peony sprays in scroll design. The high foot with vertical flutings. The tall cylindrical neck decorated with single peony sprays.

Height, 22 inches.

[SEE ILLUSTRATION]

IMPORTANT NEAR EASTERN TEXTILES

LOTS 726-734

726 LARGE APPLIQUE AND EMBROIDERED SPREAD

INDO-PORTUGUESE, 17TH CENTURY

The pattern probably re-appliqued long ago on fine slate blue damask. It consists of stripes of floral Renaissance scrolls with arabesque motives and singing birds intermingled with a great variety of polychrome flowers resembling those on old Indian rugs and printed cottons, the whole forming a gay array of manifold colors. Charming specimen. *(From the H. Satzka coll., Vienna.)* *Length, 10 feet 6 inches; width, 6 feet.*

727 SPREAD OF SCUTARI VELVET

TURKEY, LATE 15TH-16TH CENTURY

Bold pattern of golden ogives with large gold flowers in the center on deep red velvet background. Gothic crowns and rosaces on the meeting points of the stems. One of the finest specimens of Turkish design of the period of Soliman the Great. *Length, 4 feet 4 inches; width, 3 feet 8 inches.*

728 SPREAD OF SCUTARI VELVET

TURKEY, 16TH-17TH CENTURY

Background of white satin, the pattern in gold thread and strong red velvet pile. The border shows star medallions alternating with rosebud motives. The center with an all over pattern of red lozenges with palmetto leaves in gold.

Length, 5 feet; width, 4 feet.

729 SCUTARI VELVET SPREAD TURKEY, 16TH CENTURY
Very fine specimen. The ground of deep red velvet covered with a bold pattern of circular medallions in silver brocading, combining the shape of the sun with that of the half moon, a well-known Turkish emblem. (Slightly damaged.)
Length, 59 inches; width, 31 inches.

730 REMARKABLE SILK BROCADE
PERSIA, 16TH CENTURY
Delicate harmony of olive green, old gold and black. Beautiful design of curved stems forming ogives executed in small peony scroll work and flowers, surrounding scalloped medallions with refined arabesque tracery. One of the best specimens of Persian designing. *3 feet 4 inches by 2 feet 1½ inches.*

731 CHURCH EMBROIDERY ARMENIA, 14TH-15TH CENTURY
Very beautiful and harmonious coloring. Rectangular strip with nine arcades embroidered in satin stitch with the figures of the four Evangelists, other apostles, God the Father, the Resurrection and the visit of Christ into purgatory. Exhibited at the Exhibition of Asia Minor Textiles, Pennsylvania Museum, Philadelphia, 1919. Framed.
Height, 5¾ inches; length, 21 inches.

732 EMBROIDERED STOLA GREEK, 17TH-18TH CENTURY
For the use of the orthodox church. Showing the twelve apostles in applique embroidery, the heads oil painted on a background of crimson silk. (Fine specimen, although slightly damaged.) *Length, 98 inches; width, 5 inches.*

733 LARGE SILVER AND GOLD EMBROIDERY SET
INDIA, 18TH CENTURY
Trappings of an elephant; one large piece for the back, two smaller for the head. Heavy applique and relief embroidery, showing borders with undulated flower stems and a center field with curved stems forming ogives and conventionalized flowers in the middle of the ogives. Ornate center medallion and corner motives. All in heavy metal embroidery. *Length of large piece: 8 feet 5 inches; width, 4 feet 1 inch (slightly damaged.) Smaller pieces: 3 feet 8 inches by 1 foot 6 inches.*

734 COPE OF BRUSSA BROCADE

ANATOLIA, 16TH CENTURY

Cope made for the Orthodox church. Very fine brocade, showing boldly curved stems with blossoms and leaves in gold thread, outlined white and with touches of blue on a background of deep red silk. A rare and fine specimen of the best period of textile art in Turkey.

Exhibited at the Historic Exhibition of Textiles, Paterson, 1915, and at the Exhibition of Textiles of Asia Minor, Pennsylvania Museum, Philadelphia, 1919.

Semicircular shape; diameter, 120 inches.

EGYPTIAN AND ROMAN OBJECTS OF ART

LOTS 735-749

735 BRONZE STATUETTE OF A SLAVE

EGYPT, 18TH DYNASTY.

The slave kneeling, the hands raised. Nude figure, except for the loin cloth. An excellent little sculpture.

Height, 2¼ inches.

736 REPRESENTATIVE COLLECTION OF ANTIQUE GLASS

Mainly Egyptian and Roman. Beads, amulets and fragments, showing practically all glass techniques known in Egyptian and Roman times—mosaic, millefiori glass, cut, moulded glass; glass with plastically applied glass threads. Two large necklaces and fifty smaller pieces. *(From the Lambros coll., Athens, Greece.)* Mounted on velvet.

737 LARGE SYRIAN GLASS VASE

ROMAN PERIOD, 3RD-5TH CENTURY B.C.

Globular body with long funnel shaped neck, widening toward the mouth. Delicate iridescence. *Height, 10¾ inches.*

738 FIGURE OF OSIRIS IN COLORED GLASS

EGYPT, PTOLEMAIC OR ROMAN PERIOD

Opaque glass, in lapis lazuli shade. Very remarkable specimen. (Damaged and repaired.) With stand.

Height, 5¾ inches.

739 BRONZE STATUETTE OF HARPOCRATES

EGYPT, SAITE PERIOD

Seated, the left resting at the side, the right arm raised with the finger on the mouth in the gesture of silence.

Height, 4¾ inches.

740 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Pottery, with turquoise glaze which is nearly faded to white. The statuette of very fine modelling with hieroglyphic inscription on the body. (Chipped.) *Height, 8½ inches.*

741 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Similar to the preceding. *Height, 8½ inches.*

742 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Similar to the preceding. *Height, 8½ inches.*

743 BRONZE STATUETTE OF VENUS

ROMAN, IMPERIAL PERIOD

Fine green patina, the upper part of the body nude, the lower draped. The left arm lifted (the right one missing). Graceful and refined composition and execution. Wooden stand.

Height, 6 inches.

744 TERRA COTTA WALL TILE

ROMAN, EARLY IMPERIAL PERIOD

Very interesting specimen, representing a procession of graceful young women carrying offerings of ears of wheat, a lamb and a basket of fruit. Egg and dart moulding above; palmetto frieze below. *Height, 15 inches; width, 16 inches.*

745 TERRA COTTA WALL TILE

ROMAN, EARLY IMPERIAL PERIOD

Companion piece to the preceding. One young woman carrying a boar and a hare as offerings, the other a basket of flowers. Palmetto frieze below. *Height, 13 inches; width, 16 inches.*

746 TERRA COTTA WALL TILE

ROMAN, EARLY IMPERIAL PERIOD

Bacchic scene. One satyr playing the flutes, another bringing a basket full of grapes. Two satyrs in the center are treading the grapes to make wine. Palmetto frieze on top. (Cracked.) *Height, 12 inches; width, 16 inches.*

747 TANAGRA FIGURINE GREEK, 4TH CENTURY B.C.

Amorino, the upper part of the body clad in short chiton. Large spread wings, carrying an alabastron in his right hand. Delightful modelling and charming expression. *Height, 4¾ inches.*

748 TERRA COTTA HEAD OF ZEUS (FRAGMENT)

GREEK, HELLENISTIC PERIOD

Type of the Zeus of Otricoli. Excellent quality and remarkable on account of its old polychromy. *Height, 3¼ inches.*

749 TANAGRA FIGURINE GREECE, 6TH CENTURY B.C.

Very rare specimen of archaic style. Hera, standing upright, clad in ample draperies, whose folds fall in archaic simplicity. Her right arm slightly raises the bottom of the skirt, the left one rests below her breast. The face shows the archaic smile. Ample remains of old polychromy. (Repaired.) *(From the Giandolo coll., Rome.)* *Height, 10¼ inches.*

[SEE ILLUSTRATION]

IMPORTANT NEAR EASTERN POTTERY

RHAGES, OF THE 12TH-14TH CENTURIES

LOTS 750-780

750 LARGE POTTERY JAR WITH BARBOTINE DECORATION PERSIA, 13TH-14TH CENTURY

Inverted pear shape with four handles connecting the neck with the shoulder. Greenish blue glaze. *Height, 15¾ inches.*

751 LARGE POTTERY JAR WITH BARBOTINE DECORATION PERSIA, 13TH-14TH CENTURY
Inverted pear shape, with four symmetrically placed handles connecting the neck and shoulder. Turquoise blue glaze, partially covered by iridescence. *Height, 19¼ inches.*

752 LARGE POTTERY JAR WITH BARBOTINE DECORATION PERSIA, 13TH-14TH CENTURY
Inverted pear shape with eight small handles connecting the neck with the shoulder. Turquoise glaze, partially covered by iridescence. *Height, 18½ inches.*

753 LARGE POTTERY JAR PERSIA, 13TH-14TH CENTURY
Inverted pear shaped with four handles connecting the neck with the shoulder. Turquoise blue glaze. *Height, 10 inches.*

754 POTTERY JAR WITH BARBOTINE DECORATION PERSIA, 13TH-14TH CENTURY
Inverted pear shape with four handles connecting the neck with the shoulder. Turquoise blue glaze, almost covered by encrustations. *Height, 13¾ inches.*

755 SMALL POTTERY JAR PERSIA, 13TH-14TH CENTURY
Light turquoise blue, partly covered by iridescence. Globular body, with short cylindrical neck tapering toward the mouth. *Height, 7½ inches.*

756 LARGE POTTERY VASE WITH LUSTRE DECORATION SULTANABAD, PERSIA, 13TH-14TH CENTURY
The lustre with very beautiful ruby tints. The melon shaped body divided into eight grooves, two of them decorated with seated female figures, the others with arabesques and circular medallion motives of bold design. Specimen of unusual beauty. Exhibited at the Exhibition of Mohammedan Art, Munich, 1910. *Height, 13 inches.*

757 POTTERY JAR RAQQA, MESOPOTAMIA, 11TH-12TH CENTURY
A massive specimen with powerful relief decoration of Cufic characters and arabesque leaves. Manganese purple lustre on greenish glaze. Ovoid body with short neck.
Height, 13½ inches.

758 POTTERY BOWL

RAQQA, MESOPOTAMIA, 11TH-12TH CENTURY

Rare manganese purple lustre with gleaming touches of cobalt and turquoise blue. The inside decorated with an elaborate composition of Neskhi inscription on a background of leaf and scroll work. Important specimen. *(From the General Brayton Ives coll.)* *Height, 5 inches; diameter, 8 inches.*

759 POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

A specimen of unusually fine color and design, especially distinguished by the rich and lustrous tones of cobalt blue. The inside divided into five wide and five narrow radiant compartments, richly decorated with heart shape motives surrounded by flowers. The bottom with circular medallion of fine composition, showing a hare among flowers. This unusual bowl, which was in the Munich Exhibition, 1910-1911, shows a marked Chinese influence. Excellent condition.

Height, 4 inches; diameter, 8½ inches.

760 LARGE POTTERY VASE

SULTANABAD, PERSIA, 13TH-14TH CENTURY

Massive powerful shape. The body decorated with a wide frieze of flying birds upon a background of small and delicate leaves, in olive, black and white. Shoulder with Neskhi inscription, the short neck with leaf motives. Rare and important specimen. Exhibited at the Munich Exhibition of Mohammedan Art, 1910. Reproduced in Sarre-Martin, Mohammedan Art, plate 107. *Height, 12 inches.*

[SEE ILLUSTRATION]

761 LARGE POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

A glowing combination of cobalt blue and black, partially veiled by a light silvery iridescence. The inside of the bowl is decorated with interlaced medallions filled with floral motives. The outside bears a narrow frieze of Neskhi inscription followed by a wide band of sketchy floral motives. An important specimen of unusually large size, and exceptional

richness of color. Exhibited at the Munich Exhibition of Mohammedan Art, 1910.

Height, 5 inches; diameter, 11¼ inches.

[SEE ILLUSTRATION]

762 POTTERY BOWL WITH POLYCHROME DECORATION RHAGES, 12TH-13TH CENTURY

The Pleasures of a Sultan. The inside of the bowl with a very delicately executed figural decoration in the spirit of Persian miniature painting. The Sultan and attendant are seated beneath the Tree of Life. Both wear garments of richly patterned fabrics and carry a goblet of wine. Borders of Neskhi inscription. *Height, 3¾ inches; diameter, 6¾ inches.*

763 LARGE POTTERY BOWL WITH LUSTRE DECORATION RHAGES, PERSIA, 13TH CENTURY

The inside decorated with a composition of strangely poetic beauty. In the foreground are the figures of the Sultan and a Princess. Behind them are numerous retainers, while the background is filled in with delicate arabesque scrolls and cloud motives. In the immediate foreground a row of walking birds and fish swimming among the waves are delicately indicated. The outside with a rim of Neskhi inscription in gold on cobalt blue, above a deep frieze of bird and arabesque scroll work of very refined design.

Height, 4¾ inches; diameter, 9¾ inches.

764 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY

An unusual specimen, the outside with a decoration of knobs perforated in relief, showing the influence of metal work. Fine deep coloring of turquoise and cobalt blue, heavily accented with black. Decoration of very charmingly conceived arabesque motives. Delicate radiant iridescence on the inside of the bowl on the bottom.

Height, 3¾ inches; diameter, 7¼ inches.

765 POTTERY BOWL WITH SGRAFFITO DECORATION RHAGES, PERSIA, 13TH CENTURY

The inside a richly contrasting combination of turquoise and black; the outside glazed in light turquoise of fine shadings. The inner rim with an arabesque frieze of very graceful and refined design, above eight radiant compartments with lightly indicated leaf motives and dividing lines in blue on black. An important and very beautiful specimen.

Height, 3½ inches; diameter, 8¼ inches.

766 POTTERY BOWL WITH POLYCHROME DECORATION RHAGES, PERSIA, 13TH CENTURY

Very subtle color harmony of unusual turquoise green, black and terra cotta, with touches of white and light blue. Very intricate, but exquisitely balanced pattern of interlaced arabesques. Rim with conventionalized Cufic inscription. Important specimen. *Height, 3¾ inches; diameter, 8½ inches.*

767 POTTERY JAR RHAGES, PERSIA, 13TH CENTURY

Powerfully moulded globular body, decorated in sweeping, impressionistic style with a deep frieze of graceful floral sprays, followed by a narrow frieze of fish motives. Striking contrast of brilliant turquoise blue and black. Beautiful and important specimen. *Height, 10 inches.*

768 POTTERY PITCHER WITH POLYCHROME DECORATION RHAGES, 12TH-13TH CENTURY

Ivory white, decorated with the vividly contrasting figures of four riders on galloping horses, the horsemen gaily dressed in red, green and blue. Globular shape, with wide, circular neck. Two plastic handles in the form of animals at the sides; two short spouts symmetrically placed at back and front. The inside of the neck with Neskhi inscription in black.

Height, 6 inches; diameter, 5 inches.

769 POTTERY BOWL WITH LUSTRE DECORATION RHAGES, PERSIA, 13TH CENTURY

Four Persian horsemen in four radiant wedge shaped compartments decorate the inside of the bowl. The figures are small and sketchily indicated. The rim with a Cufic border. Outside with graceful conventionalized floral design. Olive green lustre with ruby tints. *Height, 2¾ inches; diameter, 6¼ inches.*

770 POTTERY PITCHER WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

Lustre of the finest, deepest quality. The neck in the form of a rooster's head. The unusually formed melon shaped body with four deeply grooved recesses, each bearing the figure of a seated woman. The protruding sections decorated with Neskhi inscriptions. Exhibited at the Munich Exhibition of Mohammedan Art, 1910, and reproduced in the large publication of that Exhibit. *Height, 10½ inches.*

[SEE ILLUSTRATION]

771 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

Rich deep lustre with rare purple and ruby tones. An important specimen, decorated with eight radiant compartments, four bearing arabesque motives, two a design of downward swimming fishes, and two a small diaper pattern. Rim and dividing lines of cobalt blue. Exhibited at the Munich Exhibition of Mohammedan Art, 1910.

Height, 4¼ inches; diameter, 9 inches.

772 LARGE POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

Unusually delicate potting for a large specimen; decoration of great beauty and refinement. The inside shows four stags gazing backward, alternating with four slender, feathery trees of very delicate design, the whole being similar to subjects found in 13th century miniatures. The delicately tinted iridescence gives added beauty to this important specimen. Exhibited at the Munich Exhibition of Mohammedan Art, 1910.

Height, 4¾ inches; diameter, 9¼ inches.

773 POTTERY PITCHER WITH POLYCHROME DECORATION RHAGES, PERSIA, 13TH CENTURY

A very rare and interesting specimen, simulating a metal vessel. The large cylindrical body with all-over design of small rhomboids in relief, outlined in gold, and decorated with small floral motives in black and white. The wide shoulder and slender neck and spout similarly decorated. Exhibited at the Munich Exhibition of Mohammedan Art, 1910, and reproduced in color plate 105 in the great publication of that exhibit.

[SEE ILLUSTRATION] *Height, 13½ inches.*

774 LARGE SWEETMEAT DISH

RHAGES, PERSIA, 13TH CENTURY

Decorated in lustre and cobalt blue. The circular top with six round depressions surrounding a seventh depression in the center. Four of these are decorated with expressively drawn seated female figures, the other three with small floral rosaces. The outside glazed in very rich cobalt blue, the rim with a frieze of lustre painting. With stand. Exhibited at the Munich Exhibition of Mohammedan Art, 1910. Reproduced in Sarre-Martin, Mohammedan Art, plate 107.

[SEE ILLUSTRATION]

775 TURQUOISE AND BLACK SGRAFFITO BOWL

PERSIA, 12TH-13TH CENTURY

One of the finest specimens of this type. The inside divided into four compartments by two stripes, forming a cross. On the bottom of the bowl a four-lobed motif, each lobe surmounted by a huge arabesque flower with black leaves of very bold design. The composition is of extraordinary rhythm, which is accentuated by the strong contrast of the deep black with the rich turquoise, appearing in an infinite variety of hues according to the thickness of the glaze. A slight iridescence adds to the mastery of the potter the charm of the accidental. The outside of the bowl is in plain turquoise glaze, which has coagulated towards the bottom. The resulting shading in the glaze, combined with the beautiful curve of the profile, makes this bowl one of the finest Persian monochromes, rivalling the best works of the Chinese kilns.

Height, 3¼ inches; diameter, 8 inches.

[SEE ILLUSTRATION]

776 POTTERY GOBLET PERSIA, 12TH CENTURY

Goblet on standard with relief decoration covered with a translucent deep cobalt blue glaze which shows infinitely varied hues of blue produced by the different thicknesses of the glaze. Shape as well as decoration is inspired by a contemporaneous bronze or gold vessel decorated in repoussé technique. The decoration consists of a bold massive inscription intermingled with arabesque motives. This inscription is of particular inter-

est, as it gives the name of the maker: "Amale Hassan el Kashani" ("Made by Hassan from Kashan"). Another celebrated piece, very similar in style, probably made by the same man, is in the collection of Henri d'Allemagne in Paris and is reproduced in Rivière's publication on Mohammedan pottery. *Height, 4½ inches; diameter, 5½ inches.*

[SEE ILLUSTRATION]

777 POTTERY BOWL RHAGES, PERSIA, 12TH-13TH CENTURY

One of the most important specimens of the Rhages polychrome technique, remarkable not only for its historic interest, but also for the beauty of its coloring, of its deep turquoise tin glaze with the tarnished gilding of the relief decoration. The outside of the bowl is decorated with ornamental arabesque motives in gilded relief, on plain opaque turquoise background. The inside shows a frieze of eight winged sphinxes in relief gilded, with red tracery, running around the sides of the bowl. This frieze is framed above and below by simple gilded relief bands. This sphinx motif is the continuation of an old Assyrian motif which has thus remained alive for thousands of years in the Near East. The bottom of the bowl has an extremely interesting pattern of two winged sphinxes in opposite representation, on a background of arabesques, standing on their hind legs and with front legs raised as if to claw. This motif is very well known from the Ortukid bronze mirrors of the 12th century from upper Mesopotamia and on Mohammedan textiles of the 11th and 12th centuries. It is consequently a valuable corroboration of the date of this bowl. The balance of this composition is perfect and in spite of its gorgeous polychromy this piece is of the most refined taste.

Height, 3½ inches; diameter, 8¼ inches.

[SEE ILLUSTRATION]

778 IMPORTANT POTTERY JAR

MESOPOTAMIA, EARLY MOHAMMEDAN PERIOD, 8TH-10TH CENT.

Huge size. Globular body with truncated base and low neck, slightly tapering toward the mouth. Covered with a deep purple manganese glaze which through the influence of the moisture of the soil has been partly disintegrated, partly cov-

ered with silvery iridescence. The decoration is done in barbotine technique. The neck is divided into several friezes by rope patterns and plain moldings. The shoulder and the body of the vase are divided into four friezes of different height, each decorated with undulated bands in barbotine technique intermingled with round knobs. In its powerful simplicity this remarkable vase is an important specimen of the early Mohammedan period, if not of the preceding Sassanian epoch.

Height, 36 inches.

[SEE ILLUSTRATION]

779 IMPORTANT POTTERY JAR

MESOPOTAMIA, EARLY MOHAMMEDAN PERIOD, 8TH-11TH CENT.

Huge size, expressing strength and power, but decorated with restrained symmetry and balance. Deep green glaze, partly iridescent. The massive cylindrical neck with a deep band of ribbed decoration at the top, followed by two narrower friezes of incised zigzag decoration. The upper half of the globular body undecorated, the lower half with a wide frieze of deep looped motives in barbotine technique; filled in with small circular ornaments.

Height, 45 inches; diameter of mouth, 16 inches.

780 IMPORTANT RELIEF VASE PERSIA, 12TH CENTURY

Short cylindrical neck, tapering toward the mouth. Inverted pear shaped body with truncated base, entirely covered with beautiful opaque turquoise glaze which appears in a great variety of tones, according to the thickness of the glaze which varies with the depth of the relief decoration. The neck decorated with a Cufic inscription and a frieze of undulated stems with bold arabesque foliations. On the shoulder a frieze of walking griffons of extraordinary design on a background of arabesque scrolls. The remainder of the body covered with two systems of trefoiled and simple scales. This vase probably comes from the same kiln as another piece with practically the same decoration at the National Museum in Berlin, which was exhibited at the Munich Mohammedan Exhibition and reproduced in the great publication by Sarre and Martin. The Berlin vase is also discussed at length in the Bulletin of the

Berlin Museum in an article by Professor F. Sarre. The present vase is superior to the Berlin vase, the neck being missing in the Berlin piece. *Height, 32 inches.*

[SEE ILLUSTRATION]

TWO IMPORTANT ALTARS AND A COMPLETE ICONOSTAS

LOTS 781-783

TWO VERY IMPORTANT CARVED AND GILT WOOD ALTARS TYROL, 17TH CENTURY

Single architectonic evidence used in the decoration of churches have been brought repeatedly to this country, but to our knowledge an entire altar with elaborate architectonic structure, measuring about 17 feet high, has never been offered at public sale in this country. Both altars were acquired years ago by Mr. Satzka in an old Tyrolese church, to which he had access through his function as government architect. Much has been written recently about the use of antique paintings, sculptures and architectonic elements in the decoration of modern churches. The present altars therefore offer a rare opportunity. For secular purposes, also, for instance, in the decoration of a stately mansion, these two altars offer unusual opportunity. They might be used entire as doorways, which would have a splendid effect in a building constructed in the Spanish Mission or Italian Renaissance style. The upper parts of the altars would make very effective overmantels.

781 IMPORTANT ALTAR IN CARVED, GILT AND PAINTED WOOD TYROL, 17TH CENTURY

This very fine and unusual piece shows the intense influence of Italian Renaissance on the art of the Tyrol. The altar is divided into three sections. On a plain basis, flanked to the right and left by powerfully voluted brackets in carved and gilt wood, stands the main part of the altar, architectonically grouped by two twisted columns overgrown by grape vines and crowned by gilt Corinthian capitals with elaborate carving. Ouside of these columns are two statues of saints (bishops) surmounted by finials in gilt wood with acanthus and winged

angels' heads. In the center is the main altar painting, representing the Virgin and Child venerated by two saints. This painting is framed in large frame decorated with round medallions on which fifteen scenes from the Passion are depicted. The entire is surmounted by another painting representing a female saint with the crown of the martyr. This painting is set into an elaborate baroque frame of painted and gilt wood with pilasters in front of which two of the Christian cardinal virtues are represented. The top with powerfully designed broken arch at either side (not represented on the illustration).

Total height, about 17 feet; width, about 11 feet.

[SEE ILLUSTRATION]

782 IMPORTANT ALTAR IN CARVED, GILT AND PAINTED WOOD TYROL, 17TH CENTURY

The altar is divided into three sections. The main part stands on a lower, baluster shaped base decorated with acanthus carving and flanked to the right by elaborately voluted brackets in carved and gilt wood. These brackets support heavy twisted pillars with twining grape vines and elaborate carved and gilt Corinthian capitals. Outside of these columns are the figures of St. Sebastian and St. Rochus, with overhanging brackets decorated with acanthus leaves and angels' heads. The main altar painting in the center represents St. Anthony of Padua holding a monstrance, and a disciple giving water to a donkey. The entire altar is surmounted by another painting—St. Borromeus. The top with powerfully designed broken arch at either side (not shown in illustration).

Total height, about 17 feet; width, about 11 feet.

[SEE ILLUSTRATION]

783 LARGE AND VERY IMPORTANT ICONOSTAS FROM A GREEK ORTHODOX CHURCH IN CYPRUS, 16TH CENTURY

Iconostas means "stand for the ikons," or sacred images. It is to be kept away from the eyes of the common people. A similar construction formerly existed in many Western churches. In French it is called "jubé," in German it is called "Lettner."

The iconostas is a high screen in stone or carved wood, sep-

arating the sanctuary in the choir from the nave in which the community gathers. It is intended to enhance the mystery of the altar in which the holy sacrament is preserved and which is a special feature of the churches of the Orient, which formerly also existed in the Roman Catholic churches of the West. The present iconostas represents a good deal of old Byzantine tradition. The columns are still the same as those which the early Oriental church inherited from Roman art. Other motives, for instance, the two birds picking fruit from a classic vase, the peacock shaped brackets and the friezes with acanthus and grape vine motives all go back to ancient Byzantine tradition. This extraordinary work of decorative sculpture, which is the first of its kind that ever appeared in the market in this country, is therefore venerable, not only on account of the religious tradition which it incorporates, but also because of the artistic tradition which it represents.

The iconostas is divided in five arches. The central archway is opened with swinging doors on which various holy images are depicted. The other four archways are closed by richly sculptured panels and show only four small window openings which were closed by curtains. The elevation of the entire facade still shows the tradition of Byzantine and classic art. Six quadrangular pilasters in deeply carved and gilt wood form the bases of six tall columns of Byzantine style with carved and gilt decoration. These frame the window openings. Above these six columns are six brackets in the shape of Byzantine peacocks which are surmounted by six upper capitals which support several elaborately carved and decorated friezes. Above these friezes is a lofty arcade on top of which is a crowning ornament surmounted by the Holy Ghost in the shape of a pigeon. The two gateways to the right and the left are filled in their lower part with richly carved compartments and all five doorways are surmounted between the peacock shaped brackets with arched panel in which we observe angels' heads, birds in opposite representation, a double headed eagle (the old symbol of the Byzantine empire) and other ornamental motives which are of a later period. The entire construction is of an extraordinary and monumental character. Strange to say, these decorations show a great resemblance to the extra-

ordinary structures in carved and gilt wood which we still find in Spain and Spanish American countries. The entire construction ought to be of great interest for our modern church builders who in recent years have successfully blended antique art and modern work based on old tradition. This rare work also ought to be of interest for a sumptuous structure in the Spanish Colonial style.

Approximate height, 15 feet; approximate width, 14 feet.

ANTIQUE MARBLES

LOTS 784-799

784 MARBLE HEAD — HELLENISTIC OR ROMAN PERIOD

Overlife size head of a female divinity. Graceful inclination of the head, which shows classic, simple lines. Wavy hair, tied in a knot and crowned with a diadem. (Nose restored.) Wooden base. *Height, 20 inches.*

785 MARBLE HEAD OF SILENUS

ROMAN, EARLY IMPERIAL PERIOD

An excellent specimen of later Greek sculpture, of strong and picturesque modelling. (Nose restored.) Round and marble base *(From the Lord Hope coll.)* *Height, 20 inches.*

786 MARBLE CANDELABRUM

ROMAN, EARLY IMPERIAL PERIOD

Square base, standing on lion claw feet. The lowest part of the shaft diagonally godrooned, above a calyx of four leaves out of which grows the middle part of the shaft with diagonal godrooning. The same motif repeated with a flower on top out of which grows the round disc with a flame which forms the top of this very important piece. *Height, 5 feet 2 inches.*

787 HEAD OF A ROMAN EMPEROR

ROMAN, IMPERIAL PERIOD

Marble bust. Refined profile with aquiline nose. The head crowned with a laurel wreath, symbol of the victorious leader. With marble stand. (Nose restored.) *(From the Lord Hope coll.)* *Height, 17 inches.*

788 HERMES ROMAN, IMPERIAL PERIOD

In the archaic style. The hair bound and arranged in heavy coils over the forehead, and two long tresses falling over either shoulder. The beard cut square. A strong and massive composition. (The nose broken.) On a wooden base. Same origin as number 412. *(From the Lord Hope coll.)*

Marble. Height, 21 inches.

789 HERMES ROMAN, IMPERIAL PERIOD

In the archaic style. A middle aged man, the loosely curling hair bound by a fillet, and two long tresses falling over either shoulder. The locks of the beard carefully arranged. (Repaired.) *(From the Lord Hope coll.)*

Marble. Height, 21 inches.

790 MARBLE STATUE OF A MUSE

ALEXANDRIAN, 3RD-2ND CENTURY B.C.

Young woman standing in graceful, simple pose, clad in a beautifully draped chiton and himation. Replica of a sculpture of the fifth century. (Damaged. Restorations on head and neck.) *Height, 45 inches.*

791 STATUE OF A YOUNG WOMAN

ROMAN, EARLY IMPERIAL PERIOD

The head missing. White marble. The graceful figure veiled by wide, flowing robes. The right arm is hidden under the drapery, the left arm is missing. An important specimen of Roman art of the early imperial period.

Height, 5 feet 9 inches.

[SEE ILLUSTRATION]

792 STATUE OF A RAM ROMAN, EARLY IMPERIAL PERIOD

Beautiful sculpture in marble of a ram with very realistic interpretation of the detail. The head restored. Life size. Detailed description cannot be given, as this statue arrived too late for cataloguing.

[SEE ILLUSTRATION]

793 MARBLE TORSO OF A YOUNG MAN

ROMAN, IMPERIAL PERIOD

Fine modelling and beautiful old patina of the marble. Head, arms and lower parts of the feet missing. Excellent specimen. On black marble base. *(From the Enrico de Kunert coll., Venice, Italy.)* *Height, 20½ inches.*

794 MARBLE TORSO OF VENUS

ALEXANDRIAN, 3RD-2ND CENTURY B.C.

Charming modeling, white marble base. *Height, 14½ inches.*

795 MARBLE TORSO OF VENUS

ALEXANDRIAN, 3RD-2ND CENTURY B.C.

A beautiful piece of antique sculpture. Venus is represented nude, her body slightly bent forward to the right, probably in a gesture of gathering her garment. Very fine and simple interpretation. Square base of veined marble. *(From the Enrico de Kunert coll., Venice.)* *Height, 28½ inches.*

[SEE ILLUSTRATION]

796 IMPORTANT MARBLE SARCOPHAGUS

ROMAN, 4TH-5TH CENTURY A.D.

The front with egg and dart molding on the upper end, acanthus molding on the base. The front panel with angels on both sides, who are holding up two flower garlands supported in the middle by a cross. Two marble hands, modeled in the round, are supported by these garlands. To the left, the Holy Virgin in Byzantine style, with the Greek inscription "Meter Theou" (Mother of God). To the right a priest's bust with the inscription "Ho hagios Nikolaos" (St. Nicholas). Around the cross the Greek inscription "....Vrosis," which may mean Anastaurosis (Erection of the Cross). On both upper sides of the cross the inscription "Jesus Christus." On the bottom the Latin inscription "Memorare Domine, anima mea, famuli tui Lupi, facie lavata." On the left side a garland suspended on one side by a bull's head, on the other supported by the angel of the front side. With the head of the Savior with the Greek inscription "Ho hagios Diotho....(?)" The right side shows a similar frieze with the inscription "Ho hagios Blasios."

Height, 24 inches; length, 47 inches; depth, 31 inches.

[SEE ILLUSTRATION]

797 MARBLE TORSO

GREEK, HELLENISTIC PERIOD, 3RD-2ND CENTURY B.C.

Torso of a young man, probably statue of Hermes. The modelling of this beautiful torso is of remarkable quality. The marble has never been scraped or cleaned and shows the beautiful ivory tones of an old patina. This sculpture, which comes from the Simonetti collection in Rome, is well known to European archaeologists, and is reproduced in Bruckmann "Einzelaufnahmen Antiker Sculpturen," Number 2010,2011.

Height, as is, 40 inches.

[SEE ILLUSTRATION]

798 LARGE MARBLE STATUE OF PARIS

GRECO-ROMAN PERIOD

Standing on a pedestal of scagliola marble. We were not able to give a detailed inscription of this important piece as it did not arrive until after the catalogue had gone to print. *(From the collection of His Grace, the late Duke of Hamilton, Hamilton Palace, London.)* *Height, 6 feet 3 inches.*

799 STATUE OF A YOUNG WOMAN

ROMAN, PERIOD OF THE ANTONINE

White marble. This piece is an important work of the later Roman period. Besides the general character, the use of the drill in the execution of the details of the coiffure is an indication of the date. The statue represents a youthful woman, clad in a double garment with flowing folds. Her right arm is bent over her left breast and this graceful gesture brings variety and rhythm into the drapery. The left outstretched arm is missing. This work has a strange psychological interest which adds to the charm of its evident external beauty. It is full of the spirit of the antique, but it conveys to us the impression that this spirit is already mature. A flower has a moment of extreme beauty just before fading. Besides the refinement there is already a desire for simplification. We feel that at this period there were already simpler and stronger powers in formation which a short time later would overthrow this world of pagan beauty. This work has the same charm that emanates from "Musaeus," the latest flower of antique Greek poetry, grown on

the faraway soil of Egypt. The statue stands on a square marble base. Besides the missing arm the coiffure is damaged. *(From the Simonetti coll., Rome.)* *Height, 6 feet 6 inches.*

[SEE ILLUSTRATION]

TAPESTRIES

LOTS 800-805

800 REMARKABLE SILK BROCADE HANGING

DAMASCUS, SYRIA, 16TH CENTURY

Such hangings were used in the mosques and as covers for the tombs of the Imams, as is indicated by the prayer niche motif. The present specimen is one of the finest existing. The design shows in a frame of repeated conventionalized flowers in green and white, a center field with an elaborate prayer niche. The arch of the niche with beautiful naturalistic flowers on a gold ground. The field of the niche deep red with elaborate columns, similar to those of the Byzantine churches, with a suspended mosque lamp and acanthus spirals of half Byzantine character. *(From the Isaac D. Fletcher coll.)*

Length, 6 feet 2 inches; width, 3 feet 8 inches.

[SEE ILLUSTRATION]

801 ANTIQUE ARMENIAN CHURCH HANGING

Very rare specimen, executed in a resist dyeing technique, similar to batik, producing deep and light indigo blue hues. The white and orange shades are painted. Three rows of arcades like those of the Byzantine iconostases with six compositions in each row: Adam and Eve, the Annunciation, the Three Kings, the Baptism, Gethsemane and The Betrayal by Judas. The second row shows The Torture, The Erection of the Cross, Christ on the Cross, The Resurrection, The Three Marys at the Tomb, Christ's Appearance to St. Thomas. The third row shows St. Demetrius, Abraham and Isaac, St. George, The Last Judgment, Christ as Shepherd, Christ and St. Peter.

Height, 8 feet 8 inches; width, 12 feet 9 inches.

[SEE ILLUSTRATION]

802 WOOLEN TAPESTRY FLEMISH, LATE 16TH CENTURY
Heroic or mythological scene. An Oriental queen, seated on the throne with two attendants in garments behind her throne, holds a ring in her left hand, a scepter in the right. She seems to offer the ring to a god standing on a cloud, who appears to her in the form of a young warrior. To her left, kneels another hero, holding an olive branch in his left hand, whose words to the queen seem to have been suddenly interrupted by the appearance of the god. Border partly Renaissance pilasters and cartouches, intermingled with flowers, partly draperies of flags crossed flutes, and baroque canopies. The border cut. *(From the H. Satzka coll., Vienna.)*
Height, 9 feet 8 inches; width, 10 feet 5 inches.

[SEE ILLUSTRATION]

803 WOOLEN AND SILK TAPESTRY
FLEMISH, 16TH CENTURY
Heroic or mythological scene, probably inspired by Homer or Virgil. Two heroes have been engaged in a fight, one of them, evidently the victor, standing to the left, holding the helmet of the vanquished enemy in his hand, his followers behind him. To the right an encampment with warriors and women in the foreground, among whom is a princess, appears pre-eminent. The sky is delicate light blue and turquoise; to the upper right, the vanquished hero carried away to safety by a goddess. (Perhaps Aeneas and Dido.) The border with floral Renaissance pattern, showing in the middle of the stripes circular medallions with winged hearts and sunbursts. *(From the H. Satzka coll., Vienna.)* *Height, 9 feet 3 inches; width, 9 feet.*

804 VERDURE TAPESTRY FLEMISH, 17TH CENTURY
A poetic landscape of beautiful old trees with luxuriant summer foliage, lush meadow flowers covering the ground and in the center middle ground an idyllic country manor with a pool in front and surrounded by gardens. Realistic border of tulips, roses and other flowers. *Size: 11 feet by 8 feet 2 inches.*

805 WOOLEN TAPESTRY FLEMISH, 16TH CENTURY
Vigorously executed composition of two lions attacking a horse in the forest. The nature background of flower shrubs and trees

to the right and left is indicated with considerable detail in fine tones of blue and green. The elaborate border consists of fruit, flower and bird motives of excellent realistic design upon an indigo blue background. *Size: 12 feet 4 inches by 10 feet.*

[SEE ILLUSTRATION]

TWO PALACE DOORS IN CERTOSINA, ONE MANTELPIECE, AND ONE LARGE TILE FIELD

LOTS 806-809

806 ELABORATE PALACE DOOR IN CERTOSINA TECHNIQUE PERSIA, EARLY 19TH CENTURY

This door and the following are not only remarkable on account of their elaborate workmanship but also on account of their historic interest. In the center is an inscription stating that they were executed by order of the British Minister and completed in the month of Ragab, 1228 A.H., which is equivalent to the month of June, 1813 A.D. As maker is mentioned Muhammed Jafer Shirazi Kahtin in the city of Teheran. This statement coincides perfectly with the statement made by Henri d'Allemagne, saying that the certosina technique was practised, particularly in Shiraz, but later on also in Teheran. We have here the fact of a Kahtem Kari worker hailing from Shiraz, but working at Teheran. The British Minister mentioned is Sir Gore Ousley, Brt., who was representative of Great Britain to the Shah of Persia in 1813. The door is set into a frame of English oak.

The main part of the door is divided into four panels which each correspond to the well-known Persian mirror cases of which we have several excellent specimens in the present collection. The inscriptions on the outside are verses from Persian poets. *Height, 85 inches; width, 12 inches.*

807 ELABORATE PALACE DOOR IN CERTOSINA TECHNIQUE PERSIA, EARLY 19TH CENTURY

Companion piece to the preceding.

808 VERY RARE LIMESTONE MANTEL-PIECE

FRENCH GOTHIC, 15TH CENTURY

The lintel of the mantel with deep Gothic profile, supported on both sides by Gothic columns with capitals and bases of conventionalized flowers. Very fine and rare specimen.

Height, 77 inches; depth, 20 inches; width, 66½ inches.

809 LARGE TILE FIELD PERSIA, 16TH CENTURY

The Entertainment of a Sultan. A prince is seated in his garden in the shade of a flowering tree. One servant brings him jars of wine, while another proffers a basket of fruit. Among the flowers which carpet the ground lies another basket of fruit and jars of wine. A nobleman to the right bears a flowering plant. The textile patterns are indicated in great detail. Blue, yellow and green on white. *(From the Imperial Summer Palace, Tchehel Situn in Tsfahan, Persia. An analogous piece at the Metropolitan Museum.)* *Size: 46 by 55 inches.*

IMPORTANT SERIES OF ORIENTAL RUGS

LOTS 810-824

810 WOOLEN PRAYER RUG

KULAH, ASIA MINOR, 18TH CENTURY

Very fine and well-preserved specimen. Elaborate border. Seven stripes, alternatingly black and white, decorated with small flowers, are framed by an outer and inner border showing an all over pattern of small flowers on red ground. The center field with the Mihrab. The arch of the niche olive green with red and white all over carnation pattern, the field buff, framed by carnations. (Slight repairs.)

Size: 6 feet 1 inch by 4 feet 4 inches.

811 SO-CALLED SAMARCAND SILK RUG

CHINESE TURKESTAN, 18TH CENTURY

A very delicate and soft harmony of olive gray with touches of blue. Floral border; center field with an all over pattern of short stems bearing blue conventionalized roses of rigid rectilinear design. Unusual specimen. (The borders of one of the smaller sides restored.)

Size: 13 feet 6 inches by 6 feet 11 inches.

812 FERAHAN RUG PERSIA, EARLY 19TH CENTURY

One of the gems of the collection for its delicate design and coloring. Outer border of conventionalized floral shrubs on vermillion; main border, flanked by smaller inner and outer borders on yellow, with a heraldic design in various colors on deep indigo blue. The center field shows on both ends an arched motif with conventionalized heraldic design on rare green ground. In the middle two triangle motives of similar design on brick red. The ground of the center field ivory white with the same pattern. *Size: 7 feet 2 inches by 4 feet 1 inch.*

813 SO-CALLED SAMARCAND SILK RUG

CHINESE TURKESTAN, EARLY 19TH CENTURY

Three floral borders on yellow and light blue grounds. Red center field with an all over pattern of straight palmetto leaves, forming squares with conventionalized floral motives in the center. (Joined in the middle.)

Size: 12 feet 8 inches by 8 feet 9 inches.

814 IMPORTANT SILK PRAYER RUG

NORTHWESTERN PERSIA, ABOUT 1860

Border of the type of the vase rug borders, showing rose and peony flowers alternating with groups of small almond flowers in dark blue and deep red on a white ground. The arch of the prayer niche in the center dark blue with deep red arabesque leaves. The field of the niche buff decorated with a large central pillar and conventionalized peony and arabesque motives in blue, red and cream. The arch supported on both sides by elaborate Byzantine columns. Silk warp; fine knotting. (Repaired.) *Length, 6 feet 1 inch; width, 4 feet 10 inches.*

815 ISPAHAN OR HERAT RUG PERSIA, 16TH CENTURY

An interesting specimen of this most famous type of Persian 16th century rugs. Elaborate border with large and small peony flowers of elegant design on deep bluish green background. The center field shows a similar pattern of Chinese clouds and peony flowers attached to elegant spiral scrolls on magenta red background. Fine design. (Pieced and worn.) *(From the H. Satzka coll., Vienna.)*

Size: 10 feet 2 inches by 9 feet.

816 VERY LARGE USCHAK RUG ANATOLIA, 16TH CENTURY
Uschak rugs of this very large size are extremely rare. The border shows a pattern of floral stems with large conventionalized flower on greenish blue background. The center field shows on a deep red ground large medallions with arabesque design in blue, yellow and red. (Repaired.)
Size: 22 feet 6 inches by 12 feet 3 inches.

817 LARGE BERGAMA HEARTH RUG
ASIA MINOR, EARLY 18TH CENTURY
Delightful specimen of strong Turkish colors. The triple border with strongly conventionalized flower motives in red, purple, blue and green on white background. The arches of the niches with similar flower pattern on green background. The center field with vivid and effective design of a small red medallion superposed on a blue medallion, and the whole on a crimson ground, and accented by small white floral rosaces.
Size: 8 feet 1 inch by 5 feet 1 inch.

818 IMPORTANT WOOLEN RUG
SOUTHERN PERSIA, EARLY 16TH CENTURY
Very fine knotting over double warp. Type of the so-called Vase Rugs. (See Martin, Oriental Carpets.) The border of undulated floral stems on buff ground. The center field with an elaborate all over pattern of floral twigs forming ogives with large palmettos in the middle. These ogives are grouped by fours, forming crosses. The pattern in warm brownish, yellowish and red tones, on rich green background. Very fine and rare specimen. The rug has been cut down and is shaped on one side in the form of a half hexagon.
Size: 8 feet 7 inches by 9 feet.

819 DAGHESTAN RUG CAUCASUS, 18TH-19TH CENTURY
Specimen of beautiful color and design and very fine workmanship. Very rich, yet subtle harmony of terra cotta, blue and green, accented by ivory white, light pink and black. The center field with a row of diamond shaped compartments filled in with elaborate floral motives and separated by four branched rosaces. Beautiful Georgian borders flanking an inner border on terra cotta ground. (Slightly worn.)
Size: 5 feet 6 inches by 3 feet 7 inches.

820 KULAH PRAYER RUG ASIA MINOR, 18TH CENTURY
Ten borders, the seven inner ones alternatingly blue and white, framed by mustard yellow borders with a small floral pattern. The niche of the prayer arch in pale blue with small floral all over pattern in mustard yellow and russet brown. The field of the niche in deep indigo blue with stripes of stars in tan and yellow. (Slightly worn.) *Size: 6 feet by 3 feet 10½ inches.*

821 GIORDES PRAYER RUG ASIA MINOR, 17TH-18TH CENTURY
Seven borders. The main border with repeated motif of a floral shrub in deep red, pale blue and green on a ground of white cotton pile. The horizontal piece above the prayer arch with a frieze of Turkish carnations and roses. The stripe below the prayer arch with arabesque motives. The arch of the niche in pale green with repeated all over floral pattern, alternatingly red and white. The field plain indigo blue. Fine specimen.
Size: 5 feet 6 inches by 4 feet 4 inches.

822 BERGAMA RUG TURKEY, 17TH CENTURY
A very fine rug in harmonious bright colors—red, yellow and light blue. This rare type of rug is derived from those Turkish rugs which follow closely elaborate Persian patterns and which are said to have first been made for the palace of the Sultan. The border of the present rug shows lozenge shaped medallions in blue and yellow on Turkish red ground. The center field is mustard yellow and is decorated with three rows of large conventionalized peony flowers. A rug of exactly the same type is in the Fletcher collection at the Metropolitan Museum of Art. *Size: 6 feet 6 inches by 5 feet 8 inches.*

823 IMPORTANT AND RARE GARDEN RUG
NORTHWESTERN PERSIA, 17TH-18TH CENTURY
A poetical conception of the Persian rug weaver, being the interpretation of the Persian formal garden. Divided by rectilinear canals and ponds. The outer border on deep indigo blue ground, with its various flower shrubs, suggests the approach to a flowery garden. The broad central canal shows conventionalized fish on a zigzag pattern, indicating waves. Long flower beds with various shrubs on indigo blue surround the canal, while twelve medallions of various colors are inserted, on which

we see flowery maple and almond trees and various other flowers. The rug weaver has expressed with reserved dignity the favorite theme of the Persian garden, which has been a theme of the poets throughout the centuries. Rugs of this type are extremely rare. A very important specimen of this type, formerly in the collection of Vincent Robinson, was reproduced in the Burlington Magazine and in Hawley, "Oriental Rugs," opposite page 60. A few other specimens are in the Figdor Collection in Vienna and in the Lamm Collection, Naesby, Sweden. They are reproduced by Martin and Bode. Another fine specimen, belonging to the estate of Theodore M. Davis, but incomplete, is now on exhibition at the Metropolitan Museum of Art and was reproduced in the catalogue of the rug exhibition at the Metropolitan Museum in 1911. (The present specimen is slightly repaired; one of the borders on the small side is restored.) *Size: 11 feet 10 inches by 7 feet 5 inches.*

[SEE ILLUSTRATION]

824 EARLY AND IMPORTANT KUBA RUG

CAUCASUS, 17TH CENTURY

Main border of delicate scroll work in green on buff, flanked by inner and outer small borders with reciprocated lily pattern in black and white. The center field shows on a deep indigo blue ground a pattern in which large red and yellow peonies of highly conventionalized design, alternate with lozenge shaped and other varied medallion forms. The design is strong, archaic and bold. The rug is a very interesting specimen, showing the transition from the primitive Armenian group to the Kuba rugs of the 18th century. (Repaired.)

Size: 15 feet 9 inches by 7 feet 6 inches.

[SEE ILLUSTRATION]

GROUP OF ANATOLIAN POTTERIES

[368] [370] [365] [360] [366]

GREEK VASE:
ITALY, 4TH–3RD CENTURY B. C.

[459]

BLACK FIGURED PATERA :
GREEK, 6TH CENTURY B. C.

[477]

TERRA COTTA VASE :
GREECE, 4TH CENTURY B. C.

[534] [533] [537] [531] [536] [535] [546] [532] [545]

GROUP OF SAMARRA POTTERIES

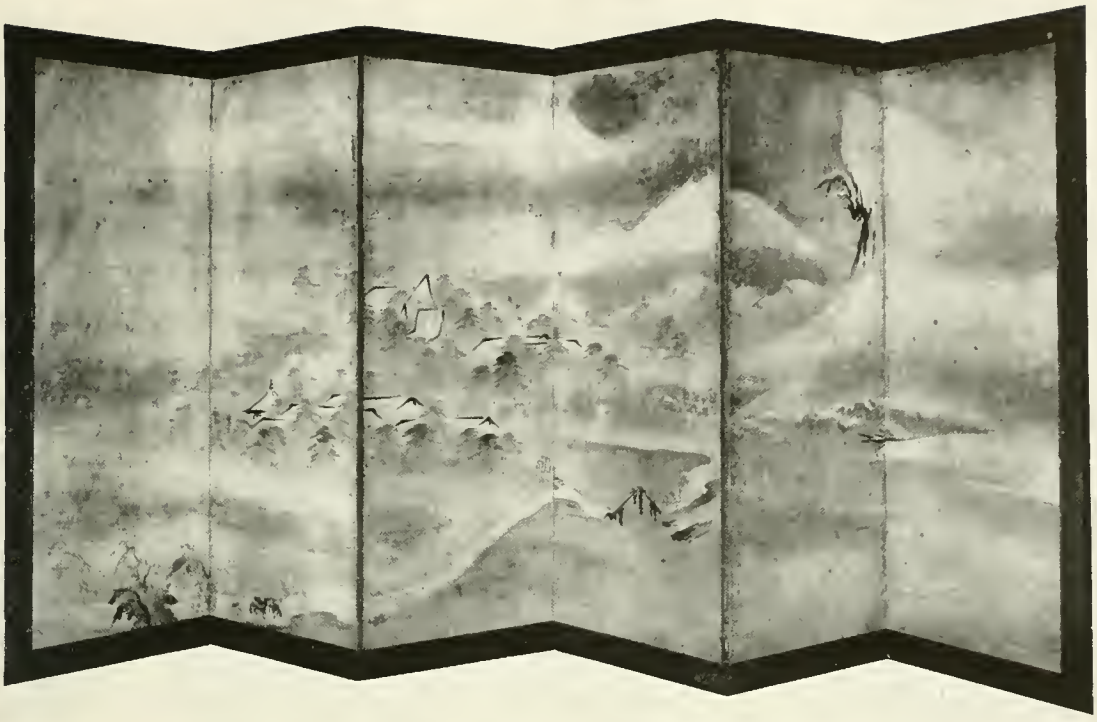
RARE LUSTRE PLATE:
SAMARRA WARE, 8TH–9TH CENTURY

[539]

CHINESE PAINTING :
EARLY MING

[599]

JAPANESE PAINTING :
17TH CENTURY
[610]



JAPANESE SCREEN :
15TH CENTURY
[613]

WOODEN SCULPTURE OF THE TRINITY:
GERMAN TYROL, ABOUT 1500

ST. JOHN, THE BAPTIST :
GERMAN, LATE 15TH CENTURY

[661] [647]

WOODEN STATUE OF THE VIRGIN AND CHILD: GERMAN, ABOUT 1500

WOODEN GROUP OF ST. ANN, ST. MARY AND CHILD:
NORTHERN ITALIAN, 16TH CENTURY

VIRGIN AND CHILD :
SPAIN, 13TH–14TH CENTURY
[662]

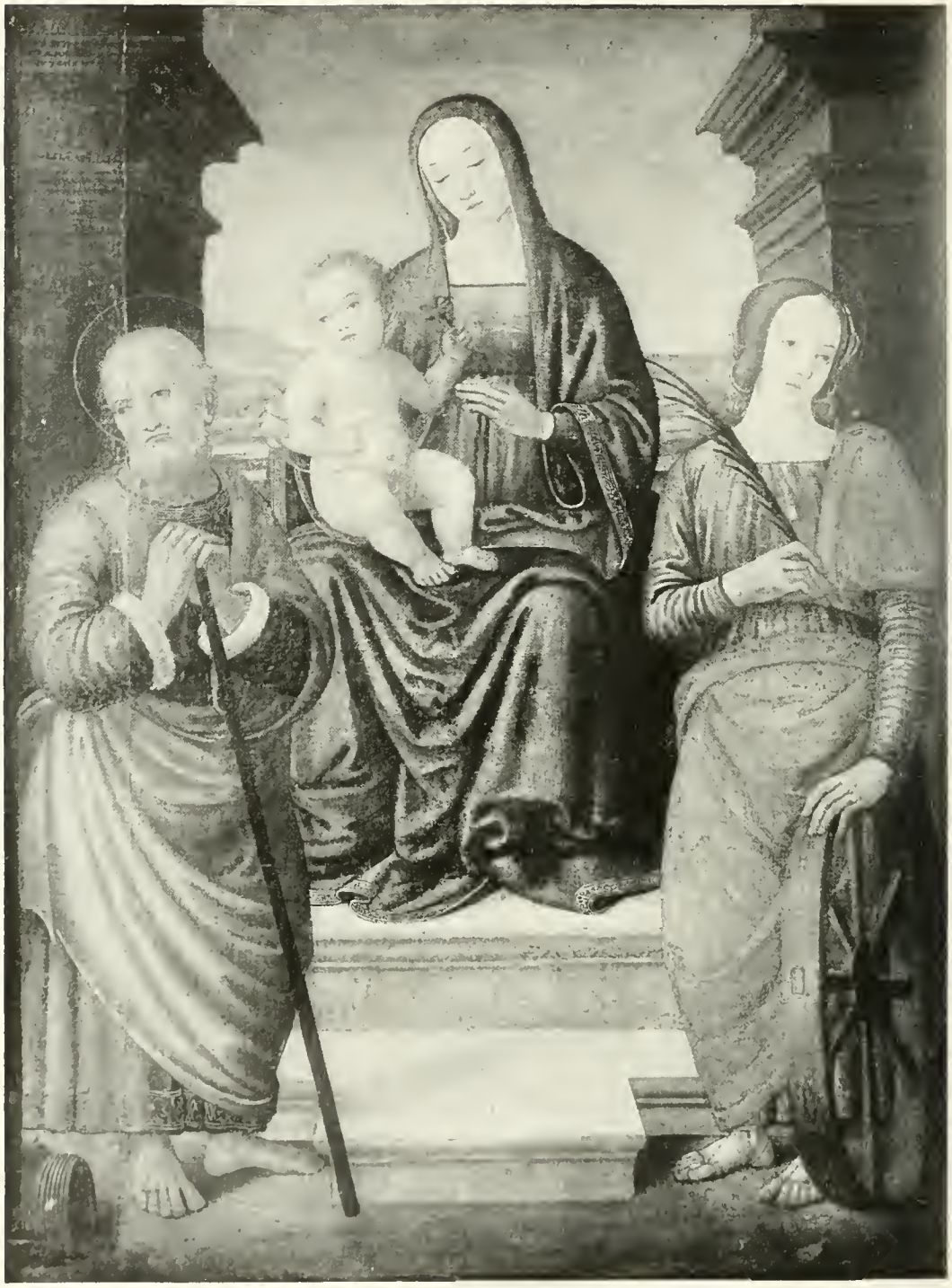
LIMESTONE STATUE OF THE VIRGIN :
SCHOOL OF CHAMPAGNE, 14TH CENTURY

BUST OF AN AMORINO :
ITALIAN, 15TH CENTURY

CHRIST ON THE CROSS:
ITALIAN, 15TH CENTURY

[670]

MARBLE RELIEF PLAQUE OF VIRGIN AND CHILD, BY ANTONIO ROSSELLINO:
ITALIAN, 1427–1490



THE VIRGIN WITH SAINTS:
ITALIAN, EARLY 16TH CENTURY

[674]

GREEK IKON: ST. MICHAEL AND ST. GABRIEL:
GREEK, 15TH–16TH CENTURY

[679]

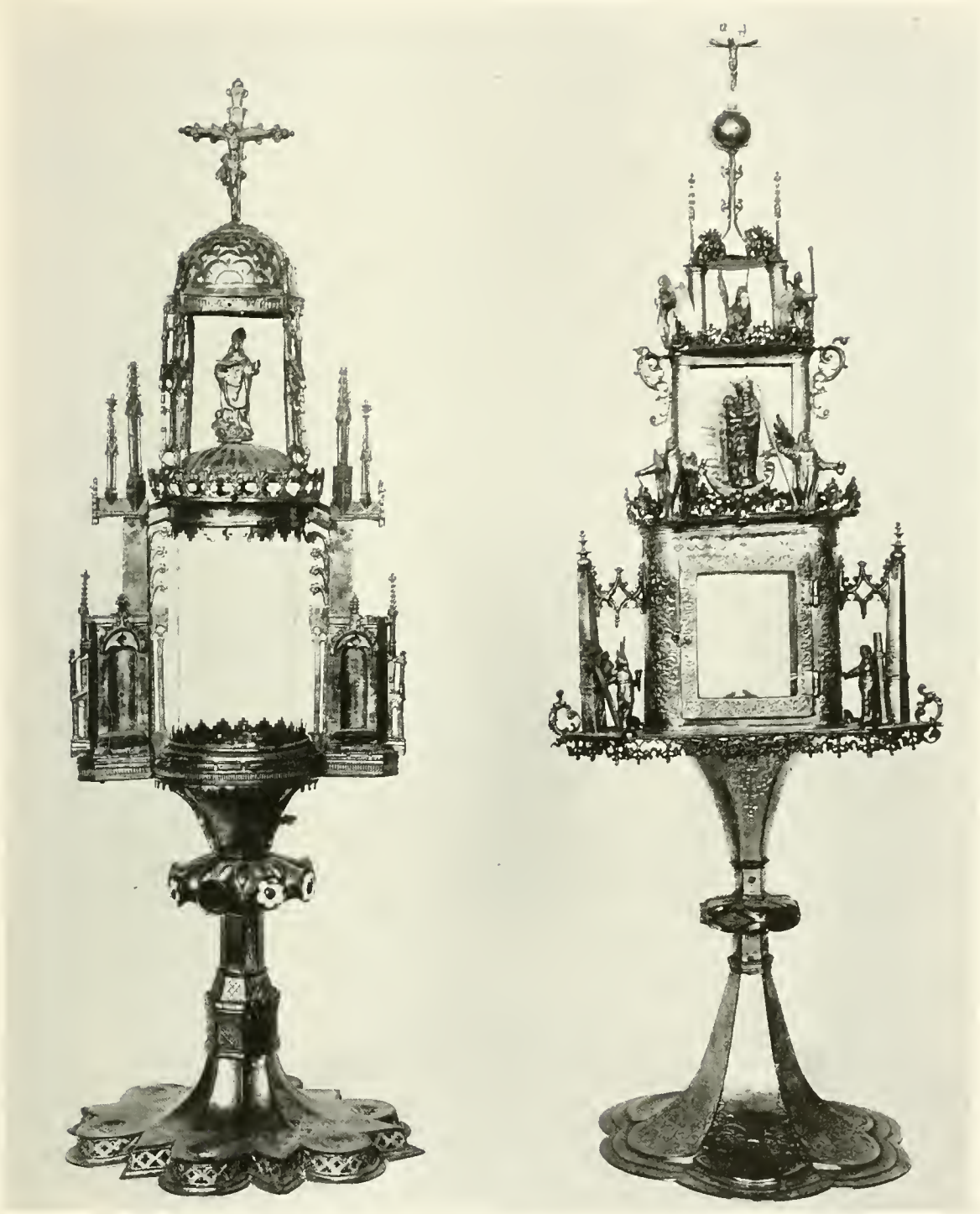
VIRGIN AND DONORS BY JOOS VAN CLEEF:
LOWER RHENISH SCHOOL, EARLY 16TH CENTURY

MOTHER AND CHILD BY LUCAS CRANACH:
GERMAN SCHOOL, 1472–1553

[682]

MAJOLICA PLATE:
FAENZA, ITALY, LATE 15TH CENTURY

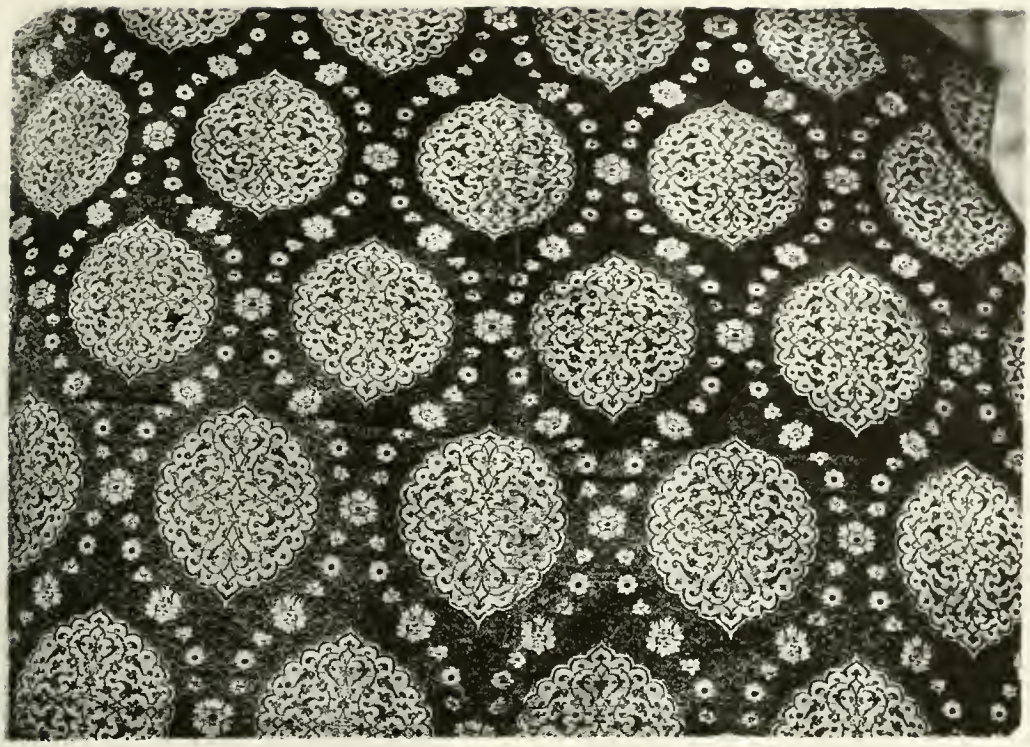
[716]



[717] [718]

COPPER-GILT MONSTRANCES: GERMAN, 16TH CENTURY

CELADON VASE WITH RELIEF DECORATION:
CHINA, SUNG PERIOD



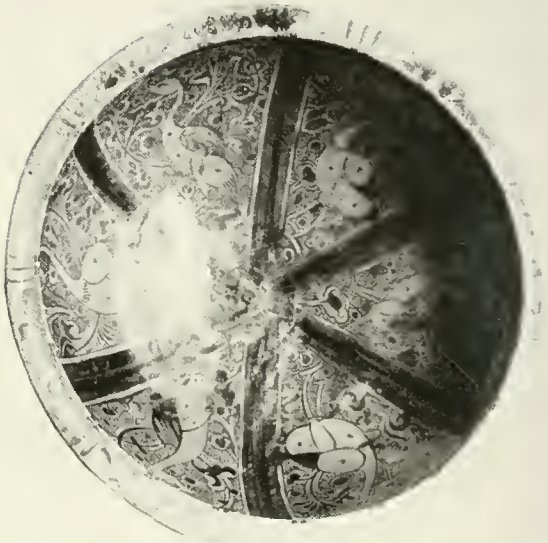
SILK BROCADE:
PERSIA, 16TH CENTURY

[730]

TANAGRA FIGURINE OF HERA:
GREEK, 6TH CENTURY, B. C.

[749]

SULTANABAD VASE:
PERSIA, 13TH–14TH CENTURY
[760]



[763] [547]

PROFILE AND INSIDE OF TWO LUSTRE BOWLS:
RAQQA, MESOPOTAMIA, 12TH 13TH CENTURY

RHAGES LUSTRE PITCHER :
PERSIA, 13TH CENTURY

[770]

RHAGES LUSTRE BOWL :
PERSIA, 13TH CENTURY

[771]

RHAGES SWEETMEAT DISH:
PERSIA, 13TH CENTURY

[774]

SGRAFFITO BOWL :
PERSIA, 12TH–13TH CENTURY

[775]

RELIEF CUP MADE BY HASSAN EL KASHANI :
PERSIA, 12TH CENTURY

[776]

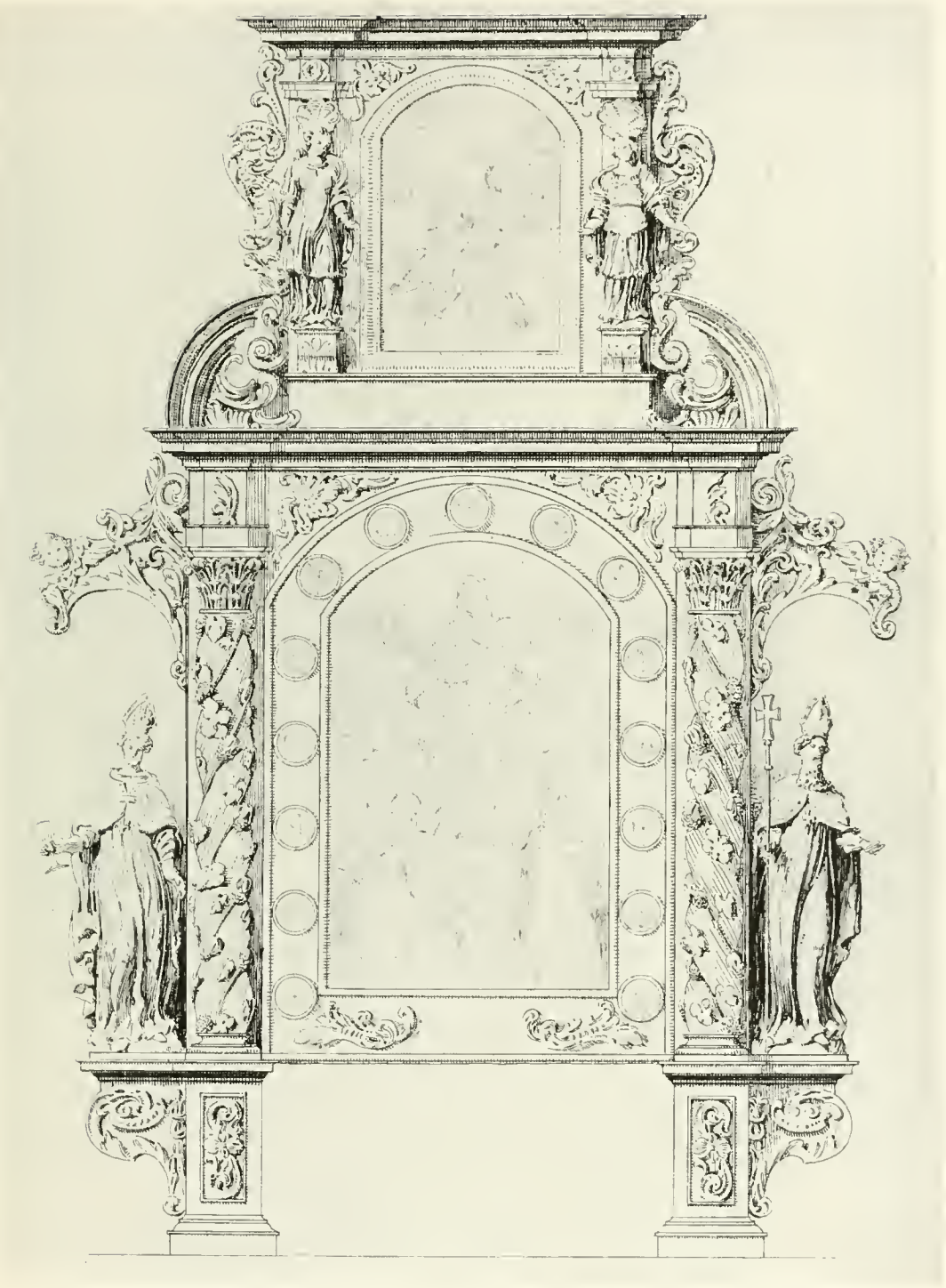
RHAGES POTTERY BOWL:
PERSIA, 12TH–13TH CENTURY

[777]

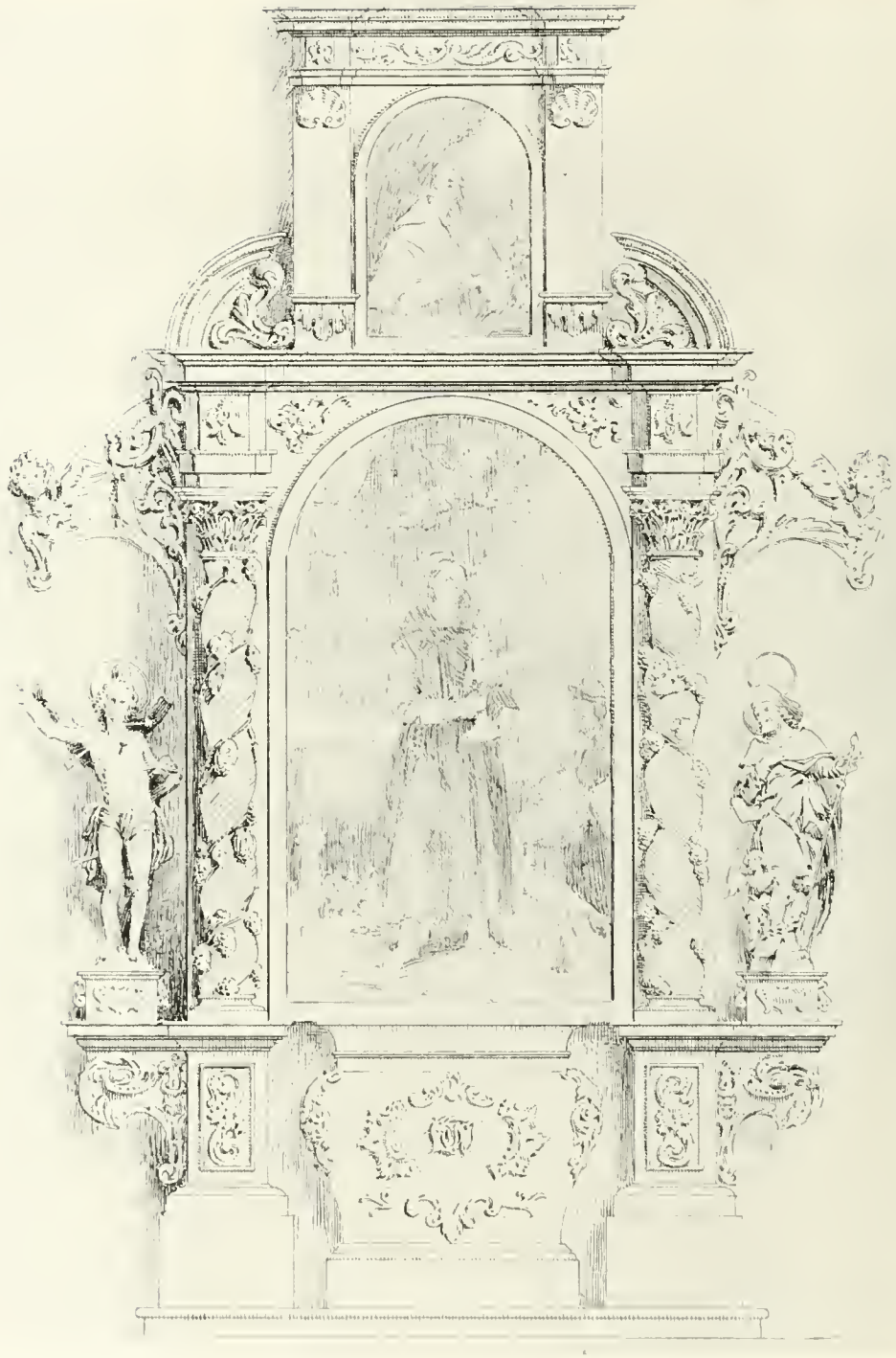
LARGE OIL JAR :
EARLY MOHAMMEDAN, 8TH–10TH CENTURY

[778]

PERSIAN RELIEF VASE:
12TH CENTURY



DRAWING OF AN IMPORTANT ALTAR IN CARVED, GILT AND PAINTED WOOD:
TYROL, 17TH CENTURY



DRAWING OF AN IMPORTANT ALTAR IN CARVED, GILT AND PAINTED WOOD: TYROL, 17TH CENTURY

STATUE OF A MUSE:
ALEXANDRIAN, 3RD–2ND CENTURY B. C.

MARBLE STATUE OF A YOUNG WOMAN:
ROMAN, EARLY IMPERIAL PERIOD

MARBLE STATUE OF A RAM:
ROMAN, EARLY IMPERIAL PERIOD

[792]

MARBLE TORSO OF VENUS:
ALEXANDRIAN, 3RD–2ND CENTURY B. C.

IMPORTANT EARLY CHRISTIAN SARCOPHAGUS :
ROMAN, 4TH–5TH CENTURY A. D.

[796]

MARBLE TORSO OF A YOUTH, PROBABLY HERMES :
GREEK, HELLENISTIC PERIOD

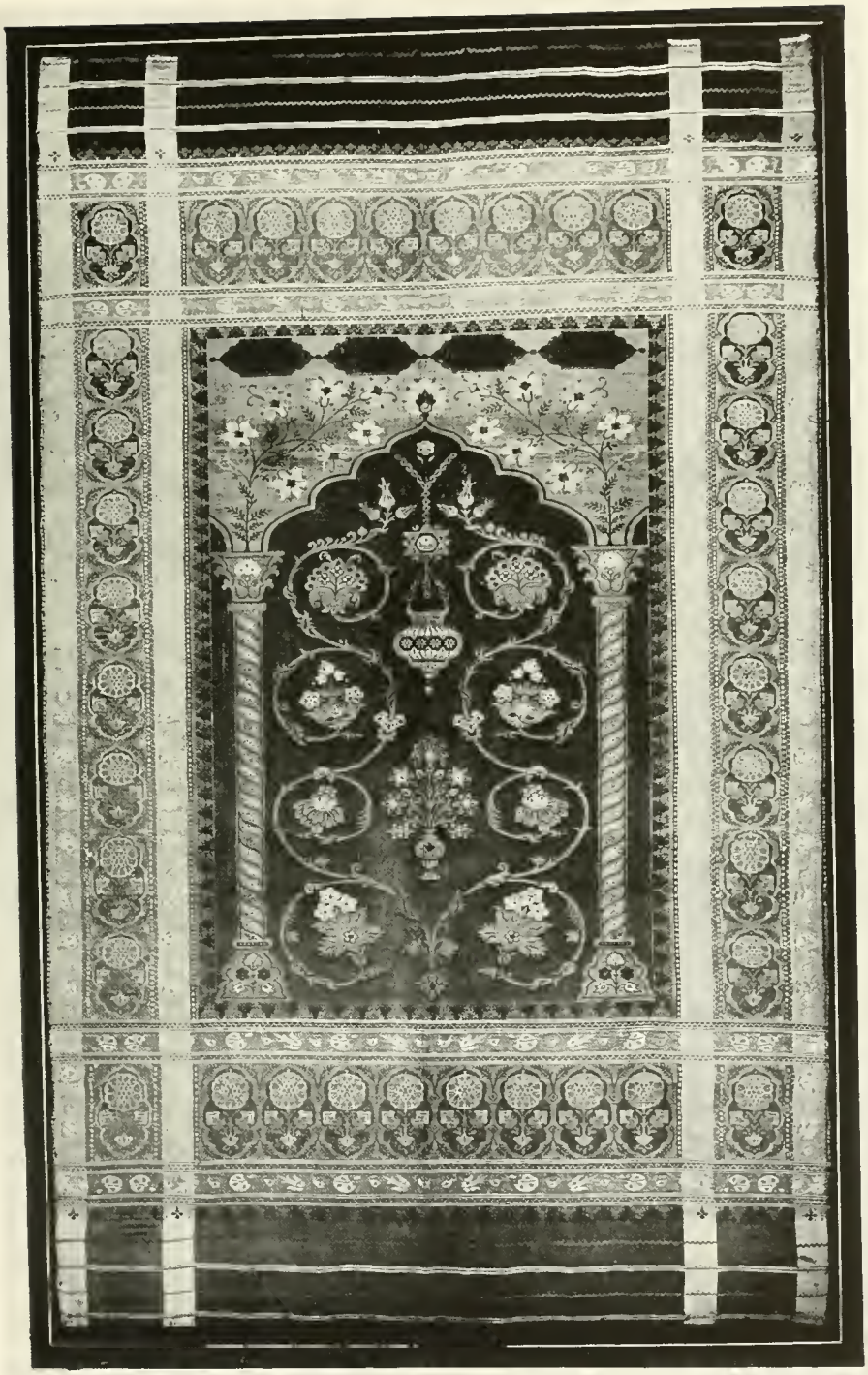
[797]

OVER-LIFE SIZE STATUE OF A YOUNG WOMAN:
ROMAN, PERIOD OF THE ANTONINES

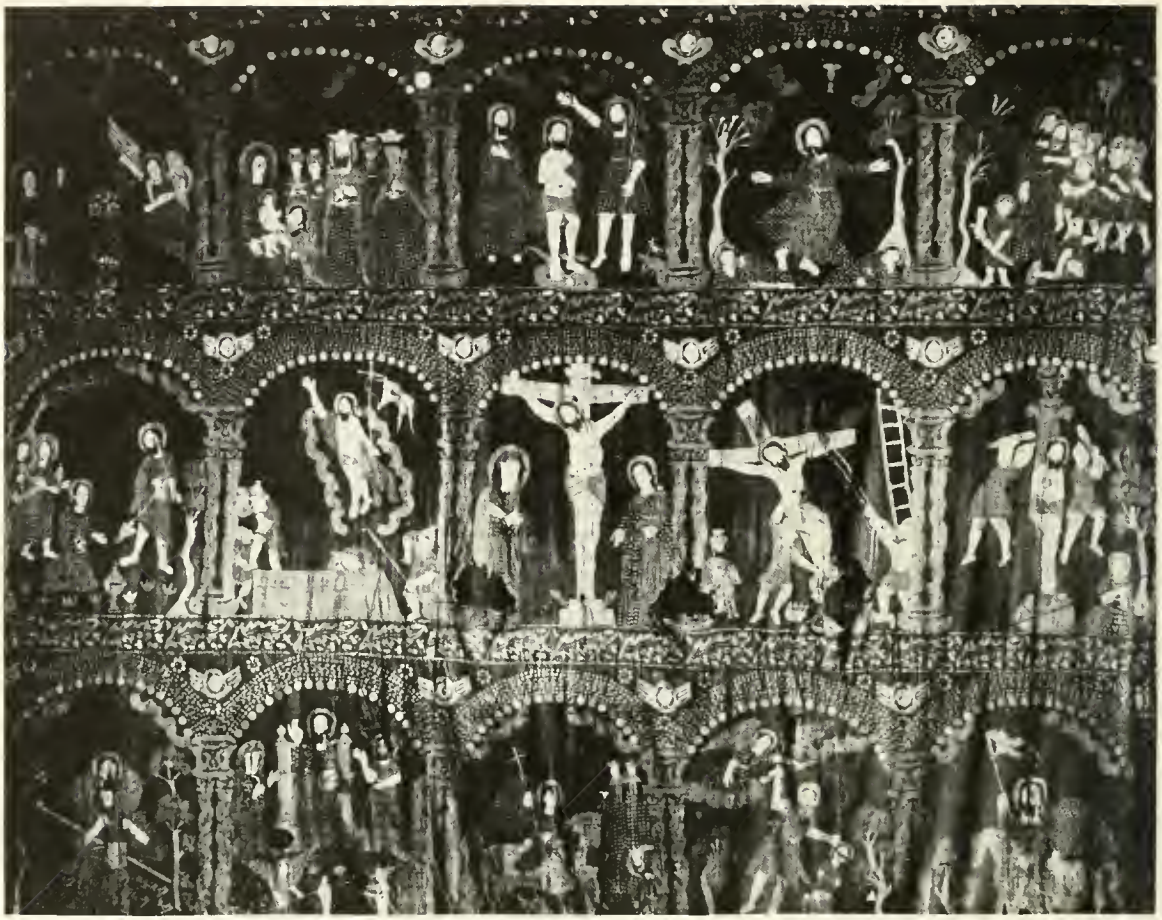
[799]

DETAIL OF STATUE OF YOUNG WOMAN:
ROMAN, PERIOD OF THE ANTONINES

[799]



SILK BROCADE HANGING:
DAMASCUS, SYRIA, 16TH CENTURY



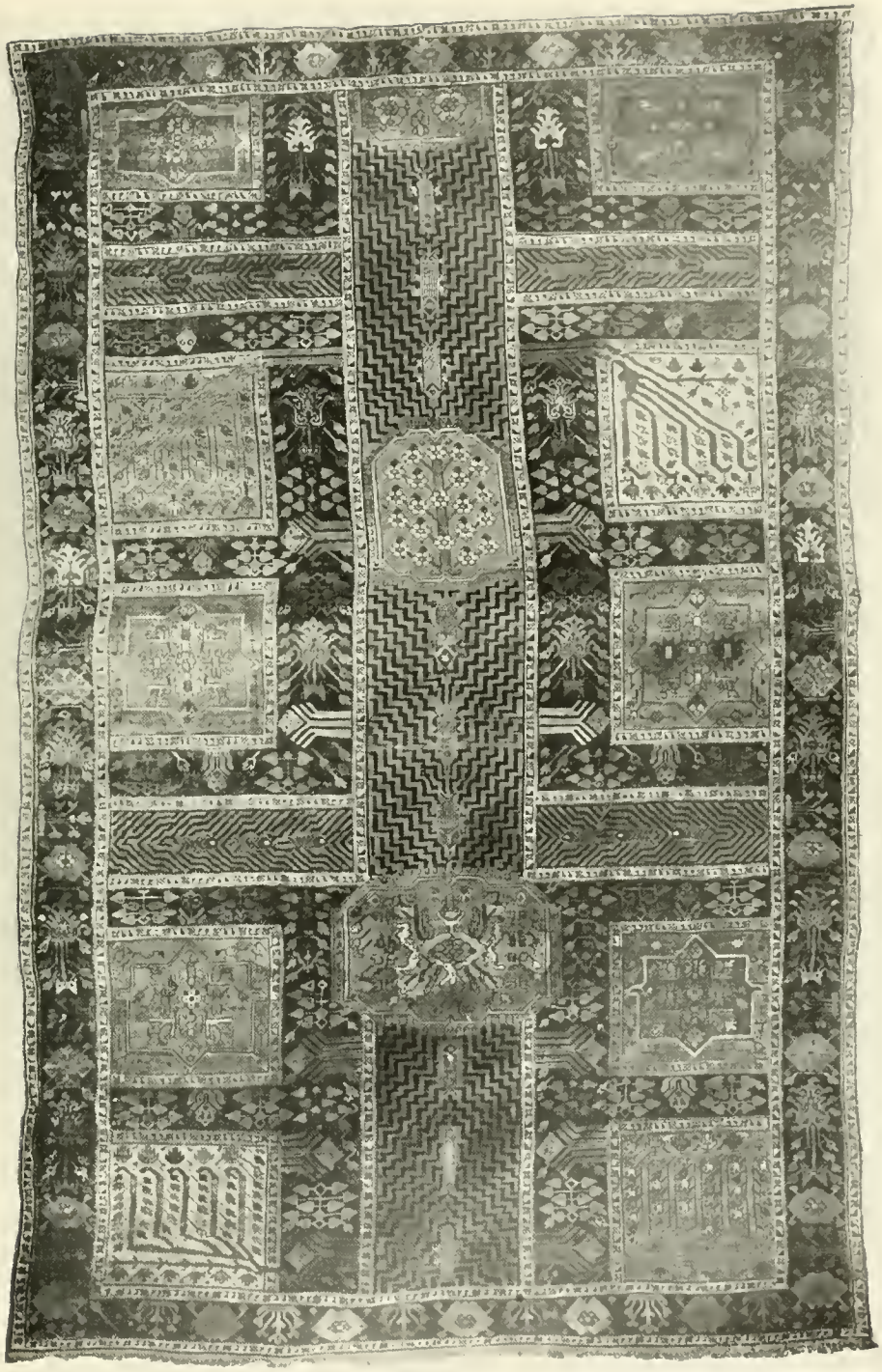
ARMENIAN CHURCH HANGING

[801]

WOOLEN TAPESTRY:
FLEMISH, 16TH CENTURY
[805]

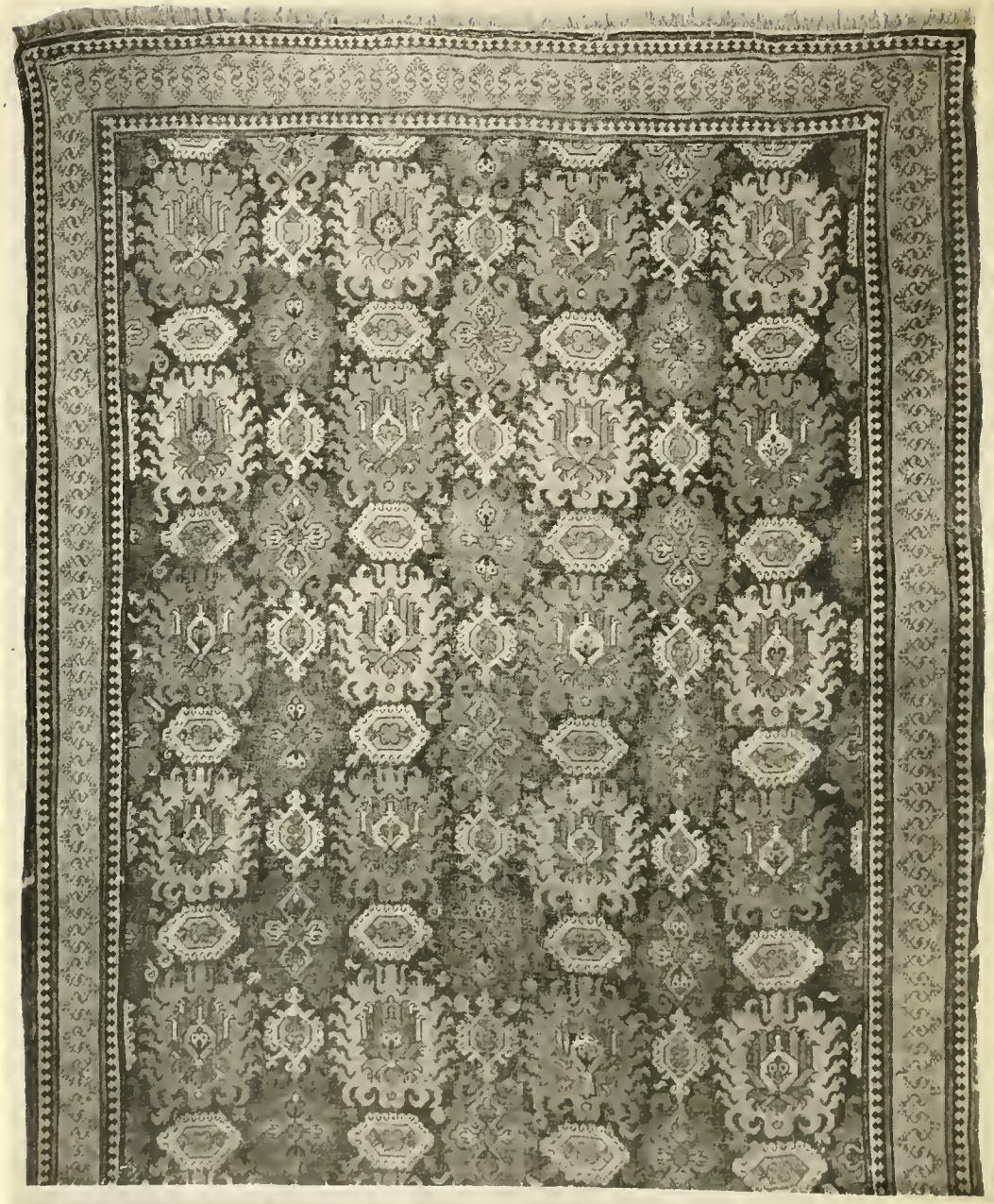
WOOLEN AND SILK TAPESTRY:
FLEMISH, 16TH CENTURY

[803]



GARDEN RUG:
NORTHWESTERN PERSIA, 17TH–18TH CENTURY

[823]



EARLY KUBA RUG:
CAUCASUS, 17TH CENTURY

[824]

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